THE COLLECTION OF KALKA STORY

PART I

By
SARABHAI M. NAWAB

With
88 Illustrations



Sarabhai Manilal Nawab, Ahmedabad, (India)

Śrī Jain Kalā Sāhitya Saṁśodhan Series, No. 11

The Collection of Kalaka Story

Part I

English Version, History, Legends and Miniature Paintings

by
Sarabhai Manilal Nawab

with 88 Illustrations
In Colour 19 and 69 Monochrome



Published by :
SARABHAI MANILAL NAWAB, AHMEDABAD, 1.
(India) 1958
Printed in India

This edition is limited to three hundred copies only out of which is this is

No. 45

Snnawab

V. S. 2015-1959 A. D.

Price Sixty Five Rupees

Printed by Jayantilal Dolatsingh Ravat - Deepak Printery - Near Raipur Gate - Ahmedabad, 1. (India)
Published by Sarabhai Manilal Nawab - Cheepa Mavjini Pole - Mandvini Pole - Ahmedabad, 1. (India)



चित्र १ Fig. 1



चित्र २ Fig. 2



चित्र ३ Fig. 3



चित्र ४ Fig. 4



चित्र ५

PREFACE

The history of India is a history of Indian culture and progress. This land of hoary past represents Bhāratīya Saṃskṛiti, which represents not only a dynamic and composite assimilation but also a blending of Jain, Buddhistic and Vedic cultures. Such a fruitful cultural stream form an important ingredient of Indological studies. Different cultures have contributed their best for the spiritual growth of the individual and all round human progress and prosperity. Similarly, notable progress in the field of art and other spheres is noticeable due to the wonderful synthesis of all cultures.

Real art knows no barriers and the result of all conglomerative efforts reflect a sublime unity of spiritual, realistic and decorative progress in our Indian culture. However, in the realm of art, the development and degree of perfection attained by Jains remained distinctively unique and represent remarkable unparalleled progress. This is borne out by a reference to Jain Chitrakalpadruma, (1935 A. D.), Jain Chitrakalpalatā, (1940 A. D.), Chitrakalpasūtra, (1941 A. D), Śrī Kālakakathāsangrha, (1949 A. D.), Jain Miniature Paintings from Western India, (1949 A. D.), Pavitra Kalpsūtra, (1952 A. D.), Astānhikā Kalpasubodhikā, (1953 A. D.), Masterpieces of Kalpasūtra Paintings, (1956 A. D.), Jain Chitrakalpadruma II, (1958 A. D.), and many other publications in this sphere.

This volume represents 19 multi-coloured and 69 coloured pictures selected from forty thousand palm-leaf and paper manuscripts ranging from 13th to 17th century lying in different Bhaṇḍāras and from the collection of great profound scholar, Muni Śrī Puṇyavijayaji and many other personal collections. The selection has been motivated on the basis of skillful draftsmanship and somewhat significant and suggestive narrative. These primitive paintings in manuscript folios represent wonderful depiction of the subject matter ond the character of the execution. It reveals also naive art of wonderful colour contrast.

It was in 1933 A. D. that Prof. W. Norman Brown, professor of Sanskrit in the University of Pennsylvania and Curator of Indian Art in the Pennsylvania Museum of Art, published "The Story of Kālaka" in Washington. It was the first publication of Smithsonian Institute, Freer Gallery of Art, Oriental Studies Series. This publication comprises the texts, history, legends and miniature paintings of the hagiographical work, "The Kālakācāryakathā." It contains 39 illustrations, out of which six are multi-coloured. Out of the five Kālakakathās, only the Kathāvalī of Bhadreśvarasūri has been brought to light for the first time by Prof. Brown.

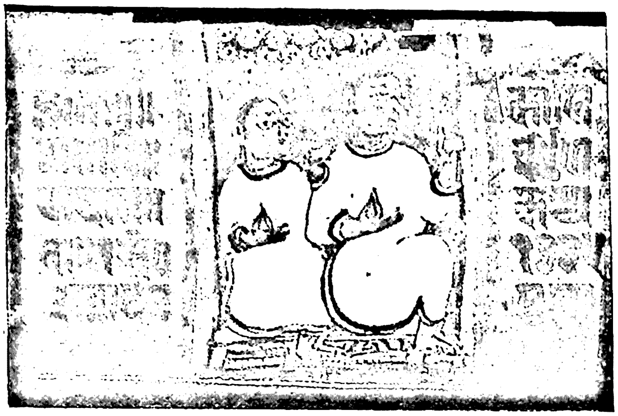
I have supplemented the material in the present Volume from different sources. Utilisiug six palm-leaf and nine paper manuscripts, 88 illustrations of significant value have been reproduced with elaborate date and description.

This Volume is divided into two main divisions. The First part contains the edited references (I–32); different threadbares of the stories (33–59); the comparative study of various references (60–71); the description of illustrations (72–90); Some dancing postures (91–99) and general index (102–112) followed by thirty eight art plates. The second part consists of redactions, texts and translations taken from *Āgamas*, *Chūrṇis* and other important works in Prākṛit, Sanskṛit and Prāchin Gujarāti (1–232). The English version is mainly based on the original in Gujarātī, which was edited by Paṇḍit Śrī Ambālāl Premchand except for the portion entitled 'The Description of the Plates'. The section referring to the description of plates has been enriched by further inclusion of an interesting and informative contribution by Prof. Dolarrāi Rangilrāi Mānkaḍ under the heading of 'Some Dancing Postures'. My sincere thanks are due to Śrī Kantibhai Kora, Registrar of Śrī Mahāvīra Jaina Vidyalaya for helping me in enriching this publication, to the administrators of Śeth Aṇandji Kalyanji Pedhi (Limḍi), to Śrī Śāntinātha palm-Leaf Bhaṇḍār (Cambay), Delānā Upāśraya Granth-Bhaṇḍār (Ahmedabad); Śrī Hemcandrācārya Jñān Bhaṇḍār (Pāṭaṇ); I acknowledge my obligation to the late Śrī Fulchandji Zābak (Falodi-Mārwār), Śrī Popatlal Moholal and other administrators of Devshā Pādā Bhaṇḍār, Śrī Dayāvimalji Śāstra Sangraha (Ahmedabad) and others who granted me permission to print some of the manuscripts in this Volume.

The beautiful artistic design of this Volume has been drawn by the veteran famous artist Śrī Ravishankar Raval to whom I offer my heartfelt thanks.

I thank also late Śrī Natwarlal Dolatsinghji Ravat, the proprietor of Deepak Printery, Ahmedabad and his two brothers, Śrī Jayantilal and Śrī Śāntilal for executing the printing of the illustrations, cover, jacket and the first part of the volume with utmost care. My thanks are also due to Vasant Printing Press for the neat Printing of the remaining second part of the volume in 1949.

It would be proper if I draw the attention of all lovers and connoisseurs of art to eight illustratations printed on both sides of illustrations numbers 44, 53, 62 and 67 pertaining to the finer and salient points of histrionics and sixteen illustrations numbers 68 to 83, which has special reference to the movements of the eye-brows and the head. They represent the types of head and eye-brows, which are the elements of nṛtta. These illustrations depicting the movements of the head and the eye-brows are oldest acccording to my conception. I have elaborated this well-thought out assumption in my publication entitled *Sangit-Nāṭya-Rūpāvali* which is under preparation. This work will amongst other paintings include all the ingredient features of music like *Śhrutibheda, Murchhanā Swara, Tāna,* etc. and also incorporates different types of bodily movements, which originally belonged to nṛtta and nāṭya works. This will be a unique collection



चित्र ६ Fig. 6



चित्र ७ Fig. 7

Plate III

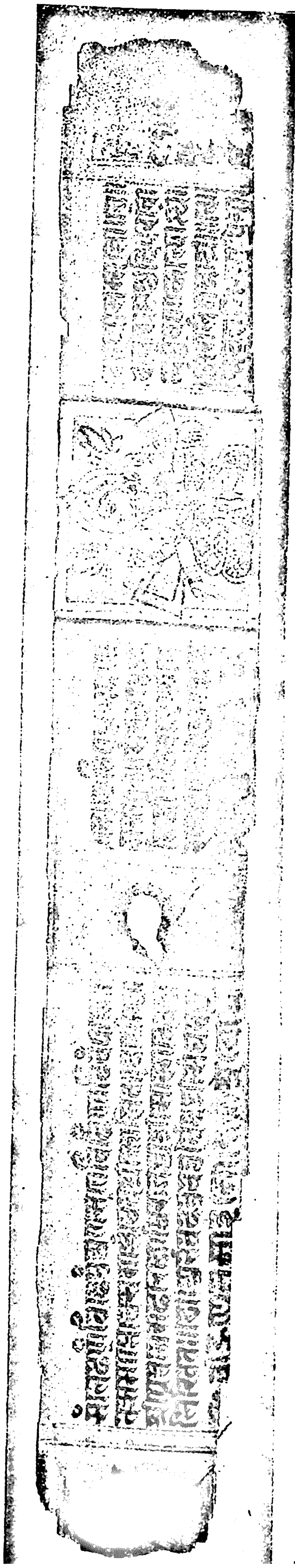
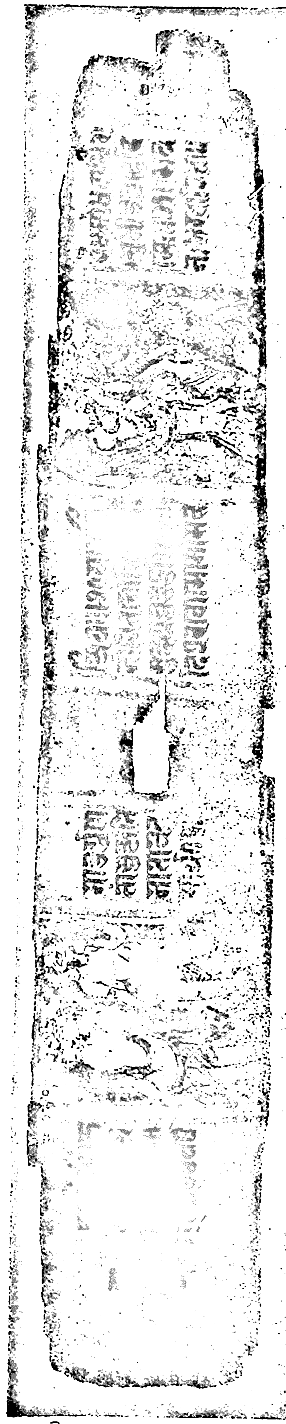


Fig. 8



चित्र १० Fig. 10

चित्र ९ Fig. 9

of more than 350 pictures and will prove to be of great use to the theorists and the lovers of nṛtta and nṛtya.

Moreover, beautiful decorations and 183 illustrations excepting those pertaining to music and histrionics are to be published in "The oldest Rājasthāni Paintings from Jain Bhaṇḍāras". This publication unique of its kind and variety will interest all lovers of art. Art-lovers have always encouraged me in my self-choosen pursuit and mission for bringing to the knowledge of the interested public rich repositories of art lying hidden and scattered.

I trust that my further efforts will continue to receive the warm support and encouragement from all lovers of art and the public.

Sunday, Magsar Vad 10 Samvat 2015
Chhipa Mavjini Pole, Ahmedabad 4-1-1959

Sarabhai Manilal Nawab

CONTENTS

1 EDITORIAL DATA AND LITERARY ACCOMPLISHMENTS OF STORY WRITERS 1–32

2 DIFFERENT THREAD BARES OF THE STORIES 33–59



चित्र ११ Fig. 11



चित्र १२ Fig. 12



चित्र १३ Fig. 13



चित्र १४ Fig. 14



चित्र १५ Fig. 15

LIST OF ILLUSTRATIONS

श्री ४२

णा नमः सर्वज्ञाय ॥ उत्पत्तिविगमध्रौव्यत्रिपदी या स्यविश्वं समाद
जिनं ॥ श्रुत्वा यं न पिपासुर्जयो जिनप्रवचनामृतं सम्य ग्लातिशस्तिक्रोप
हि ॥ कायेदेवासिलपन्तधरावासाधिष्ठे तुरं ॥ विधिसिं द्धेहपसवधि
युणाधरं त्रक्रमानःकालकाधिप ॥ निर्जितत्रिदशीरु पासमावाष्ट्र ।



EDITORIAL DATA AND LITERARY ACCOMPLISHMENTS OF STORY WRITERS.

This collection comprises of the stories of Ārya Kālaka or Kālika whose detailed story will follow later. A review of the general background of the stories and collections would be a proper prelude to a reference to the editorial data of literary accomplishments of different story writers.[1]

This collection shows that these stories are not confined but related to more than one individual, who are separated from one another by an appreciable duration of time. Kālakācārya's name has been associated with many revolutionary features resulting in a profound and dignified impression on Jains. Consequently, writers and especially poets have treated these stories–anecdotes in a way which has been passed to them commencing from the very existence of Kālakācārya like a bardic lore. Countless illustrated manuscripts are available to provide unifrom information.

Inaccuracies have resetted from the individual treatment and lapse of time looking from the scientific angle of history and barring a few variations, the traditional account has been faithfully preserved by the Jainācāryas. Past is hoary and the literature has met with cruel treatment from countless catastrophes. However, this legacy left by the Jainācāryas is a faithful guide to get a thorough glimpse of the early past. The benevolent acts stand out perenially prominent as this virtue is ingrained in our soil. 'Virtue worship' has never known sex, age, place, time or an individual. This virtue is the basic principal of idol–worship. Thus, there is always proper appreciation of such stories and their collections, which also present a proper perspective to the development of Indian history which is a humble submission.

This collection provides literary achievements of the Jain Ācāryas; the background and the undercurrents are suited to their idologies; other traditional accounts provide a comparative study thus forgoing a path to the ultimate truth. Such efforts cannot be made single–handed; however, this attempt is not a swipe in wilderness.

Such and similar stories and anecdotes touching the cultural traditions of Jains are found in abundance in Jain Bhaṇḍārs; a modest effort is made to present at best the available resources. Available data and details about the story writers are treated first. The stories and accounts together number thirty six. Nearly an equal number

1. Variations in spelling appear in different publications; at times, texts and introductory notes show different spellings.

of Ācāryas are responsible for their creations. Some Ācāryas desiring to remain anonymous have not disclosed their identities and such works have been placed under the heading of '*Ajnātasūri*' (The unknown ācārya).

Account First and Fifth.

The first story of Āryakālaka is taken from *Nisithacūrṇi*, a cyclostyle version of the text, Cūrni in six parts prepared by Ācārya Vijayapremasūri; this however being incorrect, a reference was made to a press copy of *Nisithacūrṇi* prepared by the antiquarian Munirāj śrī Puṇyavijayji, which was obtained from Paṇḍit Aṃratlāl Mohanlāl of Pāṭaṇ. A correct version is included herewith. Account from *Âvaśyakacūrṇi* has been taken from a printed publication of Māṇeka Muni with variations.

1. ŚRĪ JINADASAGAṆIN MAHATTAR.

The author of *Nisīthacūrṇi* is Śrī Jinadāsagaṇin Mahattar. He followed in the literary greatness of Śrī Jinabhadragaṇin whose knowledge of Āgamas was rich. He wrote '*Âvasyakachūrṇi*', *Anūyogadvārcūrṇi*', '*Nandīcūrṇi*' and other erudite works.

The concluding portion of *Nandīcūrṇī* states .-

शकराज्ञ : पञ्चसु वर्षशतेषु व्यतिक्रान्तेषु अष्टनवतिषु नन्द्यध्ययनचूर्णिः समाप्ता ॥

The composition of '*Nandīcūrṇī*' has completed 598 years after Śaka King.

This is taken from the manuscript in the Bhāṇḍārkar Oriental Research Institute, Poona, which states that *Nandīcūrṇi* was written 598 years after Śaka King indicating the year V.S. 733

Śrī Jinabhadragaṇin wrote '*Viśeṣāvaśyakabhāṣya*' in V. S. 666'[2] which denotes that 67 years stands between the compilation of *Viśeṣāvaśyakabhāṣya* and *Nandīcûrṇı*. This indicates that *Jinabhadragaṇin* preceded Jinadāsagaṇin or there is possibility of one being contemporary of the other. Śrí Jinavijayji contends that he must have lived at Valabhi for some time and this shows his deep knowledge of Ānartta-Saurāṣtra.

Reference 11.

Second reference is taken from *bṛahatkalpasūtra* from pp. 73. 74, of Vol. I (out of five) written by the Munirāj Śrī Chaturavijayaji and his pupil, Śrī Puṇyavijayji, published by Śrī Ātmānand Jain Sabhā, Bhāvanagar.

2. ŚRĪ SANGHADASGAṆIN KṢAMÂŚRAMAṆA

The author of '*Bṛhatkalpa bhāṣya*' is Śrī Sanghadāsgaṇin Kṣamāśramaṇa who wrote '*Panchakalpa Bhāṣya*' '*Vyavahār Bhāṣya*' and a number of books on Bhāṣya. No information as to his life, duration, ctc., is available in a full detail, but some references in *Bṛhatkalpabhāṣya* indicate that he was almost contemporaneous with

2. Bhāratiya Vidyā, III,p 191.

Jinabhadragaṇin and it is likely that he stayed at Valabhi, which was a great centre of learning.[3] About V.S.510 a great natural catastrophe over took the country resulting in loss of innumerable lives, monks who were miraculously saved were invited to Valabhi and Śrī Devardhigaṇin Kṣamāśramaṇa tried to place all verbal *āgamās* in writing and this was the beginning of *Bhāṣyas* and *Cūrṇis*. Śrī Sanghadāsgaṇin and Śrī Jinabhadragaṇin played a major role in their contribution to the preservation of Jain literature. It is likely that Śrī Devardhigaṇin preceded him and Jinabhadragaṇin just followed him or was his contemporary.

The author of *Vasudeva–Hiṇḍī*[4] is different from Śrī Sanghadāsgaṇin referred to here He was Śrī Sanghadāsgaṇin Vācak who preceded him earlier.

Rest of the references.

Third reference of *Bṛhatkalpa cūrṇi* and the sixth reference of '*Daśācūrṇi*' are copied from the original manuscripts in Bhaṇḍār at Pāṭaṇ.

First story.

Eight *Hāthpothīs* have been referred in this compilation. Four manuscripts marked A, B, C, D, have been made available from Paṇḍit Amritlāl Mohanlāl of Pāṭaṇ and out of the rest, a palm-leaf manuscript marked 'H' is procured from Munirāj Puṇyavijayajī. This manuscript has 39 (119–158) leaves out of which No. 152 is missing. This manuscript has been carefully edited by Munirāj Puṇyavijayjī. The manuscript bearing E mark is from the collection of Śrī Sārābhāi Nawāb and has 27 leaves (89–115) and eleven beautiful illustrations. The colophon written by Vāchaka in V. S. 1509 is on page 24 of this collection.

The manuscript bearing D mark is from Pothī No. 58 of the Box No. 71 of Delānā Upāśraya Bhaṇḍār, Ahmedabad. It has ten (199–208) leaves. This manuscript bears excellent handwriting with pleasing curves and the colophon appearing at the end is reproduced as stated above. This mentions the date of writing–V. S. 1330. This seems to be a copy from the original but it is quite certain that this manuscript is not written later than the 15th century. 'F' marked manuscript is taken from the loose *pothīs* of Delānā Upāśraya Bhaṇḍār, Ahmedabad bearing no number but five leaves. The handwriting is of a small size and the date of writing is not stated therein; but it seems that the manuscript is written before the 16th century. All these manuscripts have been edited in the *tippaṇīs*.

3. ŚRĪ DEVACANDRASŪRI

This story appears in '*Sthānaka Prakaraṇ Vṛtti*' (*Mūlaśuddhivṛtti*) written by Śrī Devacandrasūri in V. S. 1146. The concluding portion of this compilation contains a

3. Bhāratīya Vidyā, III, p. 195.
4. 'Vasudeva –Hiṇḍī'–Introduction (Śrī Ātmānand Jain Sabhā Bhāvanagar).

laudation of 17 ślokas which are reproduced on p. 23 providing full details of the teachers and their pupils. Śrī Āmaradevasūri belonged to Pūrṇatalla gachha;[5] he had a pupil named Śrī Datta. Śrī Somaprabhasūri wrote *Kumārpālapratibodha* in V. S. 1241 which provides important information on this lineage. Śrī Dattasūri moving from place to place came to the town of Rayaṇpūr in the region of Vāgaḍ where Yaśobhadra ruled and the King was fond of hearing the religious discourses of Śrī Dattasūri. Staying there for a few days, Śrī Dattasūri went elsewhere. Later, the King decided to leave off the worldly cares and pleasures. Acting upon this decision, he went to Śrī Dattasūri to get himself initiated into monk's order. Śrī Dattasūri was at this time at Dinduāṇāpūr. The King had a neclace of great value, which he sold off and out of the money realised he built a temple named *Chauvīs Jinālaya. Śrī Somaprabhācārya* states that this temple is in existence when this literary work is written. Later, the King enlisted himself as a pupil of Śrī Dattasūri in monk's (attire) and observed many penances. He carried on a deep and diligent study of scriptures and attained the status of an 'ācārya' bearing the name of Yaśobhadrasūri. He started preaching the gospel of Jinas moving from place to place. During his old age, penances made his physical body weaker and he went to Girnār (*ujjaiyanta* Tīrtha) where he decided not to take food or drink for thirteen days (*Aṇaśaṇa*) reminiscent of sūris of the days of yore and he died. He had a pupil named Śrī Pradyumnasūri,[6] who wrote *Sthānaka-prakaraṇasūtra* which was later reedited by Śrī Devachandrasūri, who also wrote Śāntijinacaritra.[7] He was a great scholar well–versed in logic, literature and grammar. He had a pupil named Śri Guṇaseṇasūri who was also a great doctrinaire and ideal character builder. He had a pupil named Śrī Devacandrasurī. It may be noted here that the pupil of Śrī Devacandrasūri was the great savant. Śrī Hemacandrācārya, a versatile personality in the social and political history of Gujarāt, who worked in the most varied domains as a poet and writer. This great scholar was called the "omniscient of the Kali Age" (*Kalikālasarvajna*).

Mūlaśuddhi-vṛtti of Śrī Devcandrasuri contains more than 13000 *Ślokas* and the lineage is stated as hereunder:–

Pūrṇatalla Gachha–Śrī Āmradevasūri–Śrī Dattasūri–Śrī Yaśobhadrasūri–Śrī Pradyumnasūri–Śrī Guṇaseṇasūri-Śrī Devacandrasūri

Śrī Devacandrasūri was a great master of poetics, who introduces himself as *'Laghu Sahodara'* (लघु सहोदर) of Śrī Abhayadevasūri· *Śāntināthacaritra* typifies the

5. Some scholars give a nomenclature of Poonamiyā to this Gachha. Poonamiya Gachha owes its origin to Chandraprabhasūri who initiated the practice of observing 'Pākhī'. On pūrṇimā in V. S. 1159. Śrī Devacandrasūri compiled Mūlaśudbhi-vṛtti in V. S. 1146, and hence Poonamiyā Gachha is a subsequent later than Pūrṇatalla Gachha.

6. Peterson Report, V. 165. The manuscript is, in Pāṭaṇ Jain Bhaṇḍār, which is partly in prose and partly in verse containing 12100 Ślokas.

7. Peterson Report. V, 73
„ „ IV, 10

Plate VI

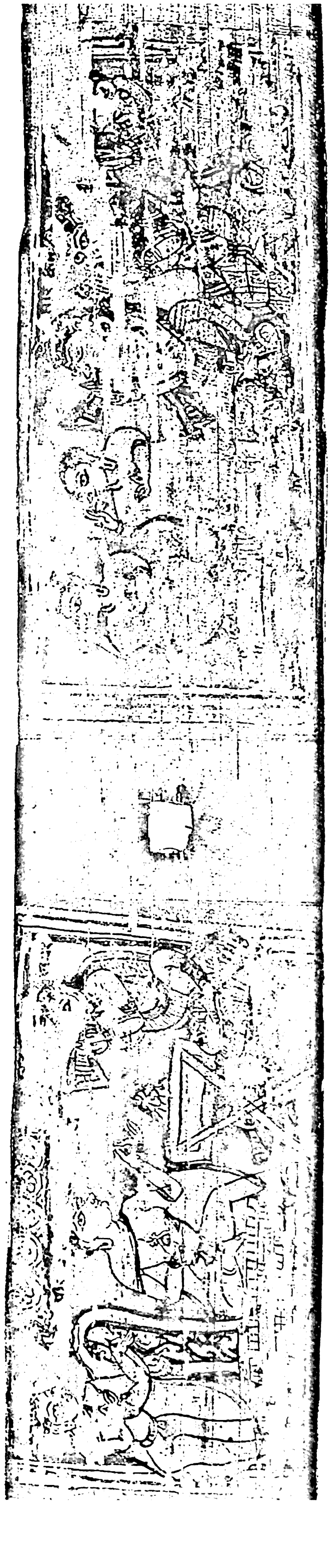


Fig. 17

चित्र १७

Plate VII

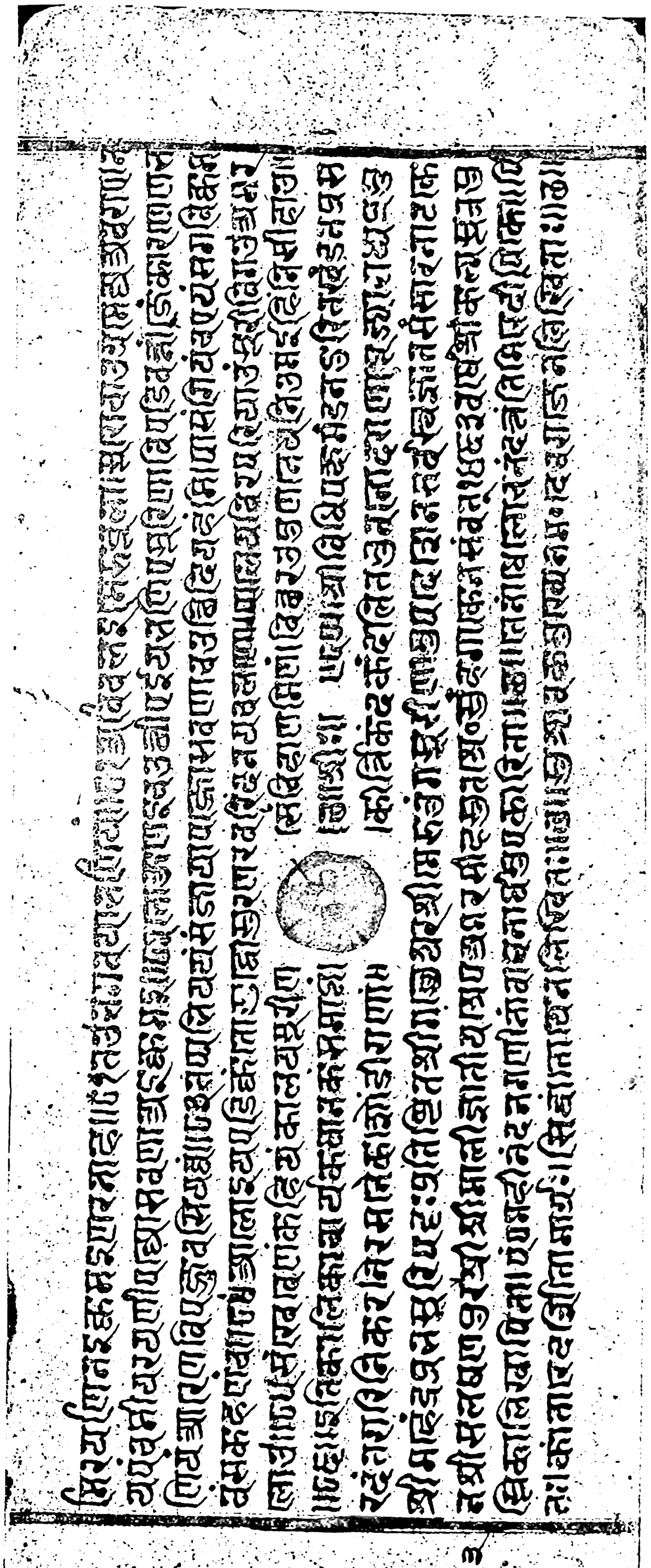


Fig. 18

greatness of his character as well as the glory of his poetic prowess. This work was popular amongst the common men. Śri Madanacandrasūri's pupil Śri Munidevasūri of Śrī Devasūri gachha wrote in Sanskrit in V. S. 1322 which contained 4855 *Ślokas* and later Śrī Munibhadrasūri compiled *Śāntināthacaritra* in Sanskrit in V. S. 1410. He wrote also *Sulasākhyāna* in Apabhranśa. In such thought Provoking literary creations, he displays his modesty in a Śloka in the colophon–

मतिविकलेनापि मया, गुरुभक्तिप्रेरितेन रचितेयम्।
तस्मादियं विशोध्या, विद्वद्भिर्मयिकृपां कृत्वा ॥

Mativikalenāpi mayā, gurubhaktipreritena rachiteyaṃ.
Tasmādiyaṃ Viśodhyā, vidvadbhirmayi Kṛupāṃ Kṛtvā.
The colophon in Śrī *Śāntināthacaritra* also stated:-

तस्सय सीसेण इमं, अच्चंतं मंदबुद्धि विहवेण।
सिरिदेवचंद नामेण, सूरिणा जिणसुभत्तेण ॥
संतिनाह चरियं रइयं......

Tassaya sīseṇ imaṃ, achchaṃtaṃ mandbuddhi vihaveṇa,
Siridevachandanāmeṇa, sūriṇā jiṇasubhatteṇa.
Śāntināhachariyaṃ raiyaṃ......

This 'Mūlaśuddhi vṛtti' was written during a stay at Vasahī–Upāśraya at cambay built by Śrī Vatsa and completion of this work took place on Thursday, Fāgaṇ Śud, V. S. 1146. The colophon states that two great scholars Śrī Śilabhadra and Śrī Aśokacandra collaborated in this effort.

Story second.

Compilation of this story has necessitated the use of folios marked D P C M. D marked manuscript has been copied from Pothī No.29 of Box No.32 (Serial Book No. 1120) of Delānā upāśraya Bhaṇḍār, Ahmedabad and folios bear numbers 135 and 136. P marked palm–leaf manuscript is in Pothī No.135 of Box No.112 of Śri Hemacandrācārya Jñānabhaṇḍār, Pātaṇ bearing pages Nos. 154-170 (17). The size is $13\frac{1}{4} \times 1\frac{3}{4}$" some portion of the last leaf is torn. Rest of the leaves are preserved well. The handwriting bears a pleasing phase. Two stanzas of Gāthā 75 have been subjoined with the first stanza of Gāthā 88. in D C M marked manuscript which has been represented as Gāthā 125. This being very important, the text referred has been copied and reproduced.

C marked palm–leaf manuscript is in Pothī No. 1 of Box No.112 of Śrī Śāntinātha Bhaṇḍār, Cambay, leaves bearing Nos. 140–157 (18). The story extends over 89 gāthās. Thereafter, Śrī Maheśvarasūri's Kālakakathā (No. 16) whose details will follow later is given. This is written in V. S. 1365. The laudatory colophon is stated on page 147 of this collection. The size of the pothi is $12' \times 1\frac{3}{4}'$. 'M' marked printed manuscript is edited by late Śrī Sāgarānandasūri and published by Śrī Ṛṣabhadeva Keśarimal of Ratlām bearing leaves Nos. 412–418 which have 89 gāthās. The text is noted in the *tippaṇīs.*

4. MALDHĀRĪ ŚRĪ HEMACANDRASŪRI

The author of this story is Maladhārí Śrí Hemacandrasūri. He wrote a detailed critical note on *Upadeśamālā* entitled *Puṣpamālā* containing 13868 ślokas which includes Kālakācāryakathā. The laudation at the end of this erudite work shows a geneological table but does not state the year in which the work was compiled.

Śrī Jayasinhasūri owed his origin to Harṣapūriya Gachha at Praśnavāhanakul and he had a pupil named Abhayadevasūri who used to put on peculiar garments which urged Siddharāj[8] (Some say Karṇadeva)[9] to call him Maladhārī.[10] His preachings urged a promulgation of an order prohibiting animal-slaughter during Paryuṣaṇāparva.[11] Pṛthvīrāj (Sāmbhar),[12] Siddharāj Jaisinha, Bhuvanapāl (Gwaliar)[13] respected him. Śrī Abhayadevasūri's pupil was Śrī Hemacandrasūri (this name should not be confused with Śrī Devacandra's pupil, Śrī Hemacandra). He was properly known as Paṇḍit Śvetāmberācārya Bhaṭṭārka. One of his successors, Śrī Maladhārī Rājaśekhara, years later wrote "*Prākṛtadvyāśrayavṛtti* in V. S. 1378 which states that his original name was Pradyumna and he was a state minister with four wives, whom he forsook after

---

8. अन्नया सिरि जयसिंहदेवनरिंदेण गयखंधारूढेण रायवाडिआगएण दिट्ठो मलमलिणवत्थ देहो। राइणा रायखंधाओ उयरिऊण वंदिऊण दुक्करकारओ त्ति दिन्नं 'मलधारि' त्ति नामं –Jinaprabhasuri's Tirthakalpa, kalpa 40

9. जस्स मलहारिनामं दिन्नं कन्नेण नरवइणा –Padmadevasuri's Sadguru Paddhati–(Peterson Report, V. p. 96)

10. सिरिपण्हवाहणकुलसंभूओ हरिसउरीयगच्छालंकारभूसिओ अभयदेवसूरी हरिसउराओ एगया गामाणुगामं विहरंतो सिरिअणहिल्लवाडयपट्टण-मागओ। ठिओ बाहिपएसे सपरिवारो। अन्नया सिरिजयसिंहदेवनरिंदेण गयखंधारूढेण रायवाडिआगएण दिट्ठो मलमलिणवत्थदेहो। राइणा रायखंधाओ उयरिऊण वंदिऊण दुक्करकारओ त्ति दिन्नं मलधारि त्ति नामं।। –Singhi Jain Series P.77

11. यस्योपदेशादखिल स्वदेशे सिद्धाधिपः श्रीजयसिंहदेवः।
एकादशी मुख्य दिनेत्वमारीमकार यच्छासनन्दानपूर्वाम्।।
–Vijayasinha's Dharmopadeśamālā Vivaraṇa (peterson report, V. p. 89)
जेण जयसिंहदेवो राया भणिऊण सयलदेसम्मि।
काराविओ अमारिं पज्जोसवणा ईसु तिहीसु।।
–Sri Candrasuri's Munisuvrata caritra (–peterson report, V. p. 12).

12. यस्य संदेशकेनापि पृथ्वीराजेन भूभुजा।
रणस्तंभपुरे न्यस्तः स्वर्णकुंभो जिनालये।।
–Vijayasinha's Dharmopadeśamālā Vivaraṇa (peterson report. V. p. 89)
पुहईराएण सयंभरिं नरिंदेण जस्स लेहेण।
रणखंभउरजिणहरे चडाविया कणयकलसा।।
–Śri Candrasuri's Munisuvrata caritra (peterson report V. p. 11)
रणथंभपुरे आणालेहेण जस्स सन(भ)रिंदेण।
हेमधयदंडभिसओ निच्चं नच्चाविया कित्ती।। –Sadgurapaddhati (peterson report V. p. 96)

13. गोवगिरि सिहरसंठिय चरमजिणाय यणदारमवरूद्धं।
पुनविदिन्न सासणमं (सं) साव (ध) णिएहिं चिरकालं।।
गंतूण तत्थ भणिउण भुवणपालाभिहाण भूयालं।
अइसयपयत्तेणं मुक्कलयं कारिय जेण।। –Śrī Candrasuri's Munisuvrata caritra

hearing the religious discourse of Śrī Abhayadevasūri and joined the monk's order. One of his contemporaries as well as his pupil, Śrī Candrasūri wrote Munisuvratacaritra[14] whose laudation provides detailed information.[15] Siddharāj Jaisiṇha was greatly impressed by his oratory and used to discuss the basic principles of Jain religion with him This resetted in his welding good influence over him. This led Siddharāj to fly flags and put golden eggs on the *Śikharas* (tops of temples). A copper plate shows the order prohibiting animal-slaughter for eighty days in the year.[16] A Jain Sangh (congregation) on way to Śatrūnjaya Hills for a pilgrimage halted at Vanthalī (Vāmansthali. Rākhengār ruled in Sorath and he did not allow Sangh to proceed further with the sole intention of exploiting money. Maladhārī interviewed the King with a view to console him of a sad demise in the family and requested him to allow the Sangh to proceed further.[17]

Śrī Hemacandrasūri was a voluminous writer and more than a lac *ślokas* stand to his credit.[18] His works are enumerated in 'Viśeṣāvaśyaka-vṛtti:-
1. Āvaśyaka ṭippaṇa (Āvaśyaka Pradeśavyākhyā) Ślokas 5000. 2. Śatakanāmā Karmagranth Ślokas 4000. 3. Anuyogadvārasūtra ślokas 6000. 4. Upadeśamālāsūtra (Puṣpamālā), ślokas 13868. 5. Jivasamāsasūtra vṛtti, ślokas 7000. 6. Bhavabhāvanāsūtra ślokas 13000 includes Nemacaritra. 7. Ṭippaṇa on Nandīsūtra. 8. Vīśeṣāvaśyaka Sūtra, ślokas 28000

The last named work had seven collaborators:- 1. Abhayakumārgaṇin 2. Dhandevagaṇin 3. Jinabhadragaṇin 4 Laxmaṇagaṇin 5. Vibudhacandramūni 6. Ānandaśrī Mahattarā (*Sādhvī*) 7. Viramaṇī Gaṇin (*Sādhvī*)

Story Third.

This has been compiled from a single *prati* whose palm-leaf manuscript is in Pothī No. 9 in Sanghavipādā Bhaṇḍār, Pāṭaṇ. Two parts of this story are kept in separate pothīs, bearing 307 and 302 leaves respectively. It's size is 34 × 2 and the manuscript is not mistake proof. Only one *hāthpothī* is available. The entire work is in verse containing 24000 *Ślokas*. This Kathāvalī contains also the lives of twenty four Tīrthankaras and other great persons. Śrī Hemacandrācāryā's '*Pariśiṣṭaparva*' deals upto Śrī Vajrasvāmī while reference is here made upto Śrī Haribhadrasūrī. This *pothī* was written in V. S. 1497.

---

14. Desai's Jaina sāhityano Sankṣipta Itihās p. 244
15. Pattanasthaprāchya Jainbhāṇḍāgāriya Granth sūchi, p. 314
16. Refer to Rajaśekhar's Śrīdharkandalipaṃjikā' (V.S. 1385) and prākṛtdvyāśrayavṛtti (V.S. 1387)
17. Pattansthaprāchya Jainbhāṇḍāgarī granth sūchi p. 321 (Gāthās 68–74)
18. येनोपदेशमाला चक्रे भवभावना च वृत्तियुता ।
    अनुयेागद्वाराणां शतकस्य च विरचिता वृत्तिः ॥
    मूलावश्यकटिप्पनकं विशेषावश्यकीय वृत्याद्यम् ।
    येनग्रथित ग्रन्थस्य लक्षमेकं मनागतनम् ।। -Vijaysiṇhasuri's Dharmopadeś Vṛtti colophon (peterson report, v.p. 90)

5. ŚRĪ BHADREŚVARASŪRĪ:

He wrote Kathāvalī from which this story is taken. No details, geneological or otherwise are available. One *pothī* escaped the vagaries of time which is dated V. S. 1497 indicating that he lived during this period. The last biogrophy dealt with here is of Śrī Haribhadrasūri who lived in the 7th century. *Kathāvalī* is a Prākṛta work in prose. Śrī Bhadreśvarasūri existed during the reign of Karṇa[19] which means that he lived during the rulership of Karṇa (V.S. 1120–1159).

However, there is no supporting evidence to justify this assertion. If this statement of existence during the reign of King Karṇa is correct, he was a contemporary of Śrī Devacandrasūri who wrote *Mūlaśuddhiṭīkā* in V. S. 1147 or even he preceded Śrī Devacandrasūri. It is likely that Śrī Bhadreśvarasūri and Śrī Devacandrasūri may not have been able to see each–other's writings. Looking to the description of the stories, it is quite evident that each followed different angles of approach.

Story Fourth.

This story appears in a palm–leaf manuscript in pothī. No. 80 Box No. 68 of Pāṭaṇ Jain Bhaṇḍār bearing leaves Nos. 125–144 (20). The story is a copy from this source, the size of the manuscript is 13 × 1¾. One corner of the last page is torn. Some mistakes in writings are clearly visible. No colophon appears at the end. The condition of the palm–leaf manuscript shows that it was written in the thirteenth century. The name of the author of the story is not stated in the manuscript. This must have its origin as a book of corollory to a philosophical treatise.

Story Five.

Compilation of this story has led to the use of two *pothīs*. P marked palm–leaf manuscript contains five leaves, sized 23½ × 2 and is possessed by Pāṭaṇ Jain Bhaṇḍār. The text is incorrect at several places; seems to have been written in the 13th century. The mode of writing is good. The text is given in the *ṭippaṇ*.

Second manuscript is in the clloection of the well known art connoisseur, Śrī Sārābhāi Manilāl Nawāb (Ahmedabad), which has thirteen leaves. The handwriting and the condition of the manuscript is good, contains four beautiful miniature paintings. The original 'Kālakakathā concluded on ९ अ leaf and thereafter there is a long colophon of 48 *ślokas*. The colophon makes a reference to a painter named Daiyāk which is useful to research students of Indian painting. A copy is reproduced from this text.

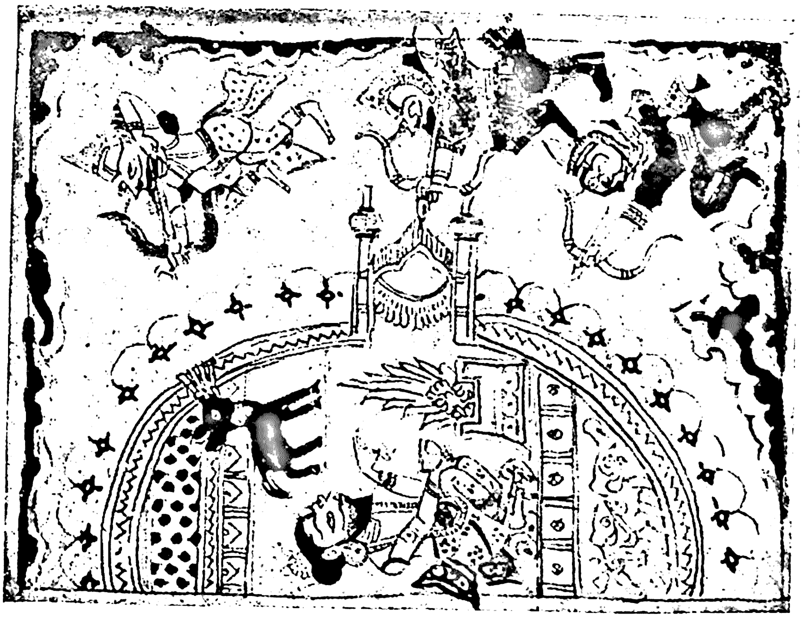
6. ŚRĪ DHARMAGHOṢASŪRI

The concluding portion states:

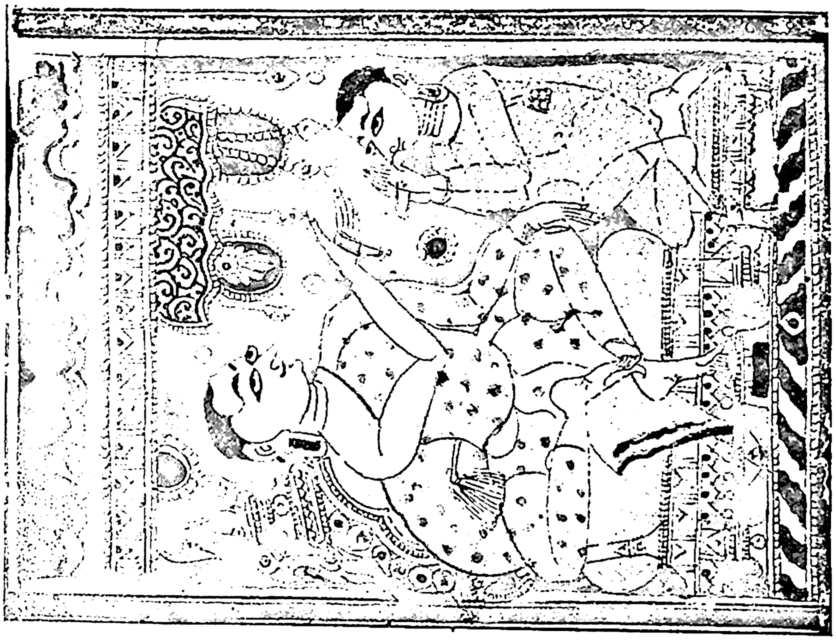
इति श्री धर्मघोषसूरिकृता श्री कालिकाचार्यकथा समाप्ता।

(Śrī Dharmaghoṣasūrikṛtā śrī Kālikāchāryakathā samāptā)

19. Pattanasthaprāchya Jainbhāṇḍāgārīsūchi, English Introduction p. 56.



चित्र १९ Fig. 19



चित्र २० Fig. 20

This indicates that the author of this story is Śrī Dharmaghoṣasūri. Mystery gets confounded owing to similarity in names as more than one sūri existed during this period with identical name; however, the style of this author is such that it can be easily distinguished. He states also the names of the teacher–preceptor as well as of senior brother–preceptor more than once. Thus his identity stands disclosed. A *gāthā* detailing his name dexterously is stated hereunder:–

हयपडिणीओ कयतित्थउन्नइ जयउ कालगायरिओ।
विज्जाणं दरिसी णयदेविंदो धम्मकित्तिवरो॥

'Hayapaḍiṇīo Kayatitthaunnai jayau kālagāyario
Vijjaṇam darisī ṇayadevindo dhammakittivaro.

This *gāthā* shows that he was the pupil of Śrī Devendrasūrī of Tapāgachchha and his name was Dharmakīrti before he assumed the status of an ācārya. The name of another pupil of Śrī Devendrasūri was Śrī Vidyānandasūri who was his elder preceptor brother.

The details about Śrī Dharmaghoṣasūrī is provided by Śrī Dharmasāgar's *Tapāgachchhapaṭṭāvalī*[20] and Munisūndarsūri's Gurvāvali.[21]

A merchant named Śrī Jinabhadra had two sons named Vīradhaval and Bhīmakumār at Ujjain, who were greatly impressed by the religious preachnig of Śrī Devendrasūri which resulted in their decision to initiate into the monk's order. The elder brother, Vīradhaval's marriage occasion was transformed into a function for *Dīkṣā* (initiation ceremony): Vīradhaval entered the monk's order in V. S. 1302 assuming the name of Vidyānanda. Rigid observance of the rules made him a strong disciplinarian. He helped his preceptor in literary compilation. He wrote also *Vidyānand Vyākaraṇa.*[22]

Years later, Bhīmakumār followed in the footsteps of his elder brother by taking 'Dīkṣā' assuming the name of Dharmakīrti. After a close study, he attained proficiency in astrology, Mantra (incantation) and siddhānta (category of Nyāya school of philosophy) Besides writing *'Sanghācārbhāṣya,* he composed a number of *Stūtīs* (prayers) and Stotras which included *'Kāyasthitistava' 'Bhavasthitistava'*, *'Catūrvīnśatijinastava'*, *Srastāśarmaśtava, Yūyaṃ Yūvāṃ tvaṃ stava, Suadhamma stava, Daivendrairaniśam stava, Jaya Vṛṣabha* and other *Stavas* (prayers).

References are made to the principal cannons and fundamentals of Jain religion in his literary creations. Some of the stories have been written on the authority of

20. See part 1,pp 168,169 etc. (Published by Śrī Vijaynītisūriśvarajī Library, Ahmedabad).
21. See pp. 16–27 (Published by Śrī Yaśoyijaya Jain Granthamālā, Bhāvnagar).
22. विद्यानन्दाभिधं तेन, कृतं व्याकरणं नवम् ।
भाति सर्वोत्तमं स्वल्पसूत्रं बहवर्थसंग्रहम् ॥ –Gurvāvali; Śloka 171.

BṛhatKalpasūtra, *Nīśīthasūtra* and *Kathāvali* **कप्प–निसीह-कहावलिपभियणुसारेण**

Kappa-nisīha-Kahāvalipabhiyaṇusāreṇa.

This indicates that he was a profound scholar of Jain cannons. He knew *mantra śāstra* thoroughly (knowledge of incantation). He once tied down the Haṭhavidyā of a Yogi.[23] He was conversant with the knowledge of herbs, which would nullify the effects of poison. His oratory was wonderful. A minister named Pethaḍ was greatly impressed by his erudition which urged him to erect Jain temples at several places.[24]

Śrī Devendrasūri died in V.S. 1327 and thirteen days later, Śri Vidyānandasūri died. Thus Śrī Dharmakīrti assuming the name of Śrī Dharmaghoṣasūri was the 46th in succession to Śrī Devendrasūri. His religious zeal and work for places of pilgrimage made him popular and he died in V.S. 1357 with innumerable literary creations to his credit.[25]

Story Sixth.

An illustrated text of this story appears in a manuscript in Śrī Hemacandrācārya Jñānamandīr, Pāṭaṇ in Pothī 760 of box No. 41 having seventeen leaves. The mode of writing the text as well as the condition of the manuscript are good and contains six miniature paintings. The size is $11\frac{1}{2} \times 4\frac{3}{4}$. The text has been copied from this manuscript, which provides no clue to the name of the author but this pothī has been written in V.S. 1490 according to the statement at the end. This shows that this story must have been written earlier. Moreover, gāthās No. 5–11 mentioned in story five (Śrī Dharmaghoṣasūri) bear close similarity or alikeness to gāthās 13–19. Gāthās Nos. 3 to 5 contained in story second (Śrī Hemacandrasūri) appear alike to gāthā No. 4 to 6.

The story as a whole compared with other stories indicates that a few additions and alterations in the verse & sense make a new story. Surmise that excerpts from stories of Maladhārī Śrī Hemacandrasūri and Śrī Dharmaghoṣasūri are wholly lifted stands justified. This story a rennovation of the threadbares of earlier stories was written somewhere between V.S. 1300–1490.

Story Seventh.

A palm-leaf manuscript of this story containing 21 folios is in Pothī 84, Box 71 of Śrī Hemacandrācārya Jñānamandīr, Pāṭaṇ. Last leaf is partly torn. The mode of

---

23. Somasaubhāgyakāvya, III Śloka 41–45, Gurvāvali, Śloka, 221–224

24. प्रबोधितो येन नयेन साधु : पृथ्वीधर: साधुधुरन्धरोऽसौ ।
स्फारान् विहारांश्चतुरश्चतुर्भिः समन्विताशीतिमितानकार्षीत् ॥
–Somasaubhāgyakāvya, III, Śloka 36. Detailed particulars of temples built is given in Ślokas 191–201 of Gurvāvali.

25. य : स्वर्गमापत् तुरगेषुविश्वमितेऽब्दके १३५७ विक्रमत : क्षितीन्द्रात् ।
श्रीधर्मघोष: कृतपुण्यपोष:, स रातु संघाय विभु : सुखानि ॥ –Gurvāvali Śloka 256.

writing the text, as well as the condtion of the manuscript are good; the text, however, is not correct. The condition of this manuscript indicates that it must have written somewhere in the 14th century. This story has been copied from this text.

No reliable source is available to judge the authorship of the story.

Story Eight.

The use of A B C D^1, D^2, D^3, marked six texts have been made in the compilation of this story. 'A' marked text appears at the end of the illustrated Kalpasūtra manuscript in Delānāupāśraya Bhaṇḍār, Ahmedabad which were brought from Kūkadeśvar. The mode of writing reveals aesthetic curves. The text of the Mss. is almost correct. The size is $10\frac{1}{2}$" × $4\frac{1}{2}$". Absence of a colophon or laudation is conspicuous. This seems to have been written in the sixteenth century. The text has been copied from this manuscript. B marked text containing five miniature paintings is made available from Munirāj Puṇyavijayji. The writing of the text shows mistakes. C marked text is in Śeth Ānandaji Kalyānji Jain Pūstak Bhaṇḍār Limḍī bearing Pothī No. 38 of Box No. 12, and six leaves, 103–8; the size is $10 \times 3\frac{3}{4}$. The condition of the manuscript and the mode of writing is good but the textual errors are apparent. This was written in V.S. 1481 which is indicated in the colophon produced on p. 90 of this collection.

D^1, D^2, D^3, marked texts are in Delānā Upāśraya Bhaṇḍār, Ahmedabed; 'D^1' marked text is written in the 15th century, 'D^2' is of a palm-leaf size written in V.S. 1467 and 'D^3' in V.S. 1506. Out of all these three, the first bears the correct text. The correct version of all these texts is reproduced.

Moreover, a palm-leaf manuscript containing twelve folios was found in Nagindās Bhaṇḍār of Cambay 97th Śloka is found in half as the rest of the leaves are missing. The size is $12\frac{1}{2} \times 2\frac{1}{2}$. Second manuscript is in Delānā Upāśraya Bhaṇḍār, Ahmedabad but texts of both these manuscripts being very incorrect are not utilized.

7. ŚRĪ BHĀVADEVASŪRI

The author of this story is Śrī Bhāvadevasūri who belonged to the family of Kālakasūri, the indication of which is available from:

ताण कालगसूरीण, वंसुपन्नेण निम्मिया ।
सूरिणा भावदेवेण, एसा संखेवओ कहा ॥

Tāṇ Kālagsurīṇa Vaṁsupannen nimmiyā Sūriṇā bhāvadeveṇa esā saṁkhevao kahā.

He wrote Śrī *Pārsvanāthacaritra* in Sanskrit in V.S. 1312 (A. D. 1255) and the colophon shows the lineage as under:

Candrakula-Descendent of Kālakasūri-Śrī Bhāvadevasūri-Śrī Vijayasinhasūri-Śrī Vīrasūri-Śrī Jinadevasūri-Śrī Bhāvadevasūri-Śrī Vijaysinhasūri-Śrī Vīrasūri-Śrī Jina-

devasūri–Śrī Yaśobhadrasūri–Śrī Bhāvadevasūri (the present writer. S. 1312)[26]

The information regarding Śrī Bhāvadevasūri's preceptor, Śrī Yaśobhadrasūri is not available. A critical analysis of Śrī *Pārśvanāthacaritra* indicates that Śrī Bhāvadevasūri was a profound scholar of Jainism besides being well–versed in poetics grammar, medicine, worldly affairs and science of physiognomy.

Besides, he compiled '*Yatidincaryā* and *Alaṃkārasār*.' The manuscript of both these works are in Granthabhanḍār of Śrī Kāntivijayji, Barodā.

Story Nine.

L¹, L², D¹, D², marked texts have been used in the compilation of this story.

L¹ and L² are in Seth Ānandji Kalyānji Bhanḍār, Limḍi and according to the list of the manuscript books of Jñāna Bhanḍār, Limḍi, they are numbered 577 and 574. The first manuscript has eight illustrations and eight folios. The paper of the manuscript is brittle and the mode of handwriting is good. Another copy was made following this mode of writings. Second manuscript has two leaves and colophon appearing on p. 96 of this collection indicates that it was written in V S. 1577.

D¹ D² marked manuscripts are in Delānā upāśraya Bhanḍār. Ahmedabad, each having five folios. The colophon indicates the date of having been written in V.S. 1566, which appears on p. 96 of this collection. As compared with other texts, this

26. आसीत् स्वामिसुधर्मसन्ततिभवो देवेन्द्रवन्द्यक्रमः श्रीमान् कालिकसूरिरद्भुतगुणग्रामाभिरामः पुरा।
जीयादेष तदन्वये जिनपतिप्रासादतुङ्गाचलभ्राजिष्णुर्मुनिरत्नगौरवनिधिः खण्डिलगच्छाम्बुधिः ॥ ४ ॥
तस्मिंश्चान्द्रकुलोद्भवः कुवलयोद्बोधैकबन्धुर्यशोज्योत्स्नापूरितविष्टपो विधुरिव श्रीभावदेवो गुरुः।
यस्याख्यानसमानमेष वहुशो व्याचक्ष्यमाणोऽधुना गच्छोऽगच्छदतुच्छगूर्जरभुवि पृष्ठां प्रतिष्ठामिमाम् ॥ ५ ॥
मनांसि घनविवेकस्नेहसंसेकदीप्तो, द्युतिमतनुत यस्य ज्ञानरूपः प्रदीपः।
असमतमतमांसि ध्वंसयन्नंजसाऽसौ, न खलु मलिनिमानं किन्तु कुत्रापि चक्रे ॥ ६ ॥
श्रीमांस्ततो विजयसिंहगुरूमुनीन्द्रमुक्तावलीविमलनायकतां वितेने।
ज्योतिः सदुज्जवलतरं विकिरन् धरित्र्यां चित्रं न यस्तरलतां कलयाञ्चकार ॥ ७ ॥
दाक्षिण्यैकनिधिर्व्यधान्न सहजे देहेऽप्यहो वांछितं, कारुण्यामृतवारिधिर्विनिदधे गुप्तौ स्वकीयं मनः।
शान्तात्मानुचरं चिरस्य विनिजग्राहेन्द्रियाणां गणं, यो विज्ञातसमस्तवस्तुरभवत् तुल्यश्च हेमाश्मनोः ॥ ८ ॥
तदीयपट्टेऽजनि वीरसूरिर्यन्मानसे निर्मलदर्पणाभे। निरूपयामास सरस्वती सा त्रैविद्यविद्यामयमात्मरूपम् ॥ ९ ॥
सदाभ्यासावेशप्रथितपृथुमन्थानमथनादवाप्तं तर्काब्धेर्विबुधपतिसिद्धेशमहितम्।
यदीयं वाग्ब्रह्माऽमृतमकृत दर्पज्वरभरप्रशान्ति निःशेषक्षितिवलयवादीन्द्रमनसाम् ॥ १० ॥
तस्मादभूत् संयमराज्यनेता, मुनीश्वरः श्रीजिनदेवसूरिः। यो धर्ममारोप्य गुणे विशुद्धध्यानेषुणा मोहरिपुं विभेदे ॥ ११ ॥
आद्यनामक्रमेणैवं प्रसर्पति गुरुक्रमे। पुनः श्रीजिनदेवाख्या बभूवुर्वरसूरयः ॥ १२ ॥
येषां पादारविन्दानरुणनखशिखारागभूयोऽभिरज्यल्लक्ष्मीलीलानिवासान् विमलगुणभूतो भेजिरे राजहंसाः।
आकृष्टानेकलोकभ्रमरकृतनमस्कारझंकाररम्यो येषामद्यापि लोके स्फुरित परिमलोऽसौ यशोनामधेयः ॥ १३ ॥
तेषां विनेयविनयी वहु भावदेवसूरिः प्रसन्नजिनदेवगुरुप्रसादात्।
श्रीपत्तनाख्यनगरे रविविश्व (१३१२) वर्षे, पार्श्वप्रभोश्चरितरत्नमिदं ततान ॥ १४ ॥
–Śrī Pārśvanāth caritra (Published by Śrī Yaśovijaya Jain Granthamālā, Bhāvnagar)





has an additional *Śloka* numbered 57 which indicates the period of compilation. This manuscript is illustrated and handwriting is fairly good. D² manuscript has eight leaves with nice style of writing though the text shows mistakes. The texts of all these references are reproduced.

8. ŚRĪ DHARMAPRABHASŪRI.

Aforestated D¹ marked text has an additional *Śloka:*

इति श्रीकालिकाचार्य कथा संक्षेपतःकृता।
अष्टाङ्कयक्ष वर्षेऽसौ (१३८९) श्रीधर्मप्रभसूरिभिः ॥

Itī Śrī Kālikācāryakathā samkṣepataha kṛtā
Aṣṭāṇkayakṣa varṣe asau (1389) Śrī dharmaprabhasūribhihi.

This denotes that Śrī Dharmaprabhasūri wrote this story in V.S. 1389 '*Anchala Gachhiya Paṭṭāvalī.*[27] provides the informotion that his father's name was Limbā, a Śrīmālī Śeth of Bhīnamāla and his mother's name was Vijalade. He was born in V.S. 1331 and entered the monk's order in V.S. 1341 at Jhālore under the titelage of Śrī Devendrasūri of Aṇchala gachchha. He attained the dignity of Ācārya in V.S. 1359 and the leader of the Gachchha in V.S. 1371 at Pāṭaṇ. He died in the town of Āsotī in V.S. 1393.[28] He wrote also *Trailokyaprakāśa* a treatise on astrology. This contains *Arghakāṇda* following '*Cudāmaṇisāroddhāra.*'

अतः परं चूडामणिसारोद्धारेणार्घकाण्डमुच्यते

Ataha Param Cudāmaṇi saroddhāreṇārghakāṇdamuchyate.

Śrī Mohanlal Dalichand Desai[29] and Śrī Buddhisāgarji[30] are of the opinion that the second name of Śrī Dharmaprabhasūri was Prajñātilakasūri. Names of his two pupils are Śrī Sinhatilakasūri and Śrī Ratnaprabha. The latter wrote *Antaraṇgasandhi* in V.S. 1392.[31]

Story Ten.

The story is found in a palm–leaf manuscript in Śrī Hemacandrācārya Jñān Bhaṇḍār, Pāṭaṇ, number 81 in the Box No. 69 having thirteen folios (139–151). Folio No. 141 is missing and so the text is incomplete. The size is $13\frac{1}{2} \times 2\frac{1}{4}$. The style of writing is good but is erased at places. The last folio is torn.

Second version of this manuscript is in Khetarvasī Bhāṇḍār, Pāṭaṇ, which has not been referred to.

---

27. P. 218.
28. Aṇchal Gachhiya Moṭi Paṭṭāvalī 218
29. Jain Gurjara Kavio, II, P, 769
30. Gachchhamataprabandha and Sanghapragati and Jaingītā, P. 211
31. Pattanastha prāchya Jainbhāṇḍāgārīyagranthasūchi, P. 403

9. ŚRĪ VINAYACANDRASŪRI.

Second copy noted in *Pattanasthaprāchya Jainbhāṇḍāgārīya granthasūchi* contains (on p. 261) an additional *Śloka* which provides the name of the author and his preceptor:

सिरिरविप्रहसूरीणं, सीसेणं विणयचंदनामेण।
पज्जोसवणा कप्पो, एसो संखेवओ विहिओ॥

Siriravipr ahasūriṇaṃ, Sīseṇaṃ Viṇayachandanāmeṇa
Pajjosavaṇākappo, eso Saṃkhevao Vihio.

This information is forerunner to obtaining further data about the author. Śrī Raviprabhasūri's pupil, Śrī Vinayacandra was a profound scholar of poetics. About V.S. 1285, he compiled Śrī *Pārśvanāthacaritra* and twenty critical essays.[32]

Kaviśikṣā a compilation on poetics and this is noted on page 48 of *Pattanastha-prāchyaJainbhāṇḍāragranthasūchi.* The first *Śloka* reads :–

नत्वा श्रीभारतीं देवीं, बप्पभट्टिगुरोर्गिरा।
काव्यशिक्षां प्रवक्ष्यामि, नानाशास्त्रनिरीक्षणात्॥

Natvā Śrī Bharatiṃ deviṃ, bappabhaṭṭigurorgirā
Kāvya Śikṣām Pravakṣyāmi, Nānā Śāstra nirikṣaṇāt.

This means paying obeissance to the Goddess of learning (Sarasvatī) he says I shall start writing *Kaviśikṣā* in the words of Guru Bappabhaṭṭī, who was a great master of poetics. The author refers to many Jain and non–Jain compilers and poets in his writings. The striking information is the geneological data. Names of eighty four countries are stated which includes Saurāṣtra of nine thousand towns, Lāṭa of twenty one thousand towns, Gūrjarades of seventy thousand towns. Unfortunately this compilation is not available as a whole. It is likely that a second copy of this manuscript may be found from Bhaṇḍār at Jaisalmer.

Earlier Śrī Vinayacandra composed in V.S. 1286 a great poem of *Śri Mallinā-thacaritra* and edited *Dharmavidhivṛtti* of Śrī Udayasinha.

Story Eleven.

Reference has been made to eight manuscripts in the editorial work of this story. They are marked P^1, P^2, D^1, D^2, D^3, D^4, L^1, L^2. P^1 and P^2 marked manuscripts have been made available from the collection of the great antiquarian Munirāj Śrī Puṇyavijayji Mahārāj. P^1 has eight folios and fine miniature paintings. The manuscript is well preserved and the handwriting is good. The size is $10\frac{1}{4} \times 4\frac{1}{2}$. This manuscript was written in V.S. 1503. P^2 marked manuscript contains 11 folios and six miniature paintings.

32. Jain Sāhityano Sankṣipta Itihāsa p. 393.

D^1, D^2, D^3, D^4, manuscripts are from Śrī Delānā Upāśraya Bhaṇḍār, Ahmedabad in box No. 75 and the *Pothī* numbers are 62, 60, 59 and 61. D^1 has nine folios with incorrect text; D^2 10 folios; different texts appearing; D^3 6 folios with fine handwriting compiled in V.S. 1594, the text drawing special attention. D^4 with 16 folios and incorrect text has been compiled on the seventeenth century.

L^1 marked manuscript has 17 folios with generally fair handwriting & the concluding portion indicates that it was written in V.S. 1590. The colophon contains 15 Ślokas. It discloses also the identity of the compiler.[33]

L^2 marked manuscript has ten folios (74 to 83) with incorrect text. some of the contents are similar to folios of D^2.

10. ŚRĪ JAYĀNANDSŪRI.

L^1 manuscript describes the author of the story:

इति श्री भट्टा॰ प्रभुश्रीजयानन्दसूरिपद्म(पाद) पद्मै[:] विरचिता कालकाचार्यकथा समाप्तः(प्ता ॥
Iti Śri Bhaṭṭā Prabhuśri jayānandasūri padma (pāda)
padmaiḥi Virachitā Kālakācāryakathā Samāptaḥa (ptā.)

This indicates that the name of the author is Śrī Jayānandasūri. The first gāthā जयउ जयाणंदयरो *(Jayau Jayāṇaṃdayaro)* makes an indirect suggestion, which creates an urge to find out further particulars of the author. The story having been written in V.S. 1503 is ample testimony that he existed in the 15th century.

Upādhyāya Śrī Dharmasāgar's *Tapāgachchhapaṭṭāvalī* provides the name of Śrī Jayānandasūri as being a pupil of the 48th leader of the Gachchha, Śrī Somatilakasūri. He was born in V.S. 1380 and he initiated himself into the monk's order on Aṣāḍ Śud 7, V.S. 1392. He was bestowed with the title of Sūri at Pāṭaṇ in V.S. 1420. He composed *'Sthūlibhadracaritra'* and prayers. Some of which started with देवाः प्रभोऽय *-Devāḥa Prabhoya,* Kṣetraprakāśa Rāś compiled in old Gujarātī by Śrī Jayānandasūri in V.S. 1410; it is likely that this Jayānandasūri is the same person referred to here. His preaching urged Pethaḍ to encourage the compiling of books, devotion of the congregation and such other benevolent acts.[34] He died in V.S. 1441. References are available of idol installation ceremony in V.S. 1439.[35] but this does not seem correct.

There is another Jayānandasūri whose pupil Amarcandra wrote 'Avacūrṇikā' a commentary on *Siddhahema Vyākaraṇa* in V.S. 1264 but there is no basis to connect his name with the author of the story under reference.[36]

---

33. See p. 110 of this collection.
34. Purātattva, 1, pp, 62-65. Tapāgachchhapaṭṭāvali I, p. 180.
35. Dhātupratimā Lekhasangraha, II Lekhhāṇka, 613.
36. Jainpustakapraśastisangraha, p. 114

One Jayānandasūri llived during this period; he belonged to Āgamagachchha; V S. 1483, V.S. 1476,[37] V.S. 1496,[38] are the years in which the idol installation ceremony have taken place at his behost. He was the pupil of Śrī Sādhuratnasūri and the names of his principal pupil were Śrī Devaratnasūri[39] and Śrī Vivekaratnasūri.[40]

Story Twelve.

A manuscript of the story was found from Śrī Agarachandaji Nāhaṭā (Bikāner). The manuscript has 19 folios. The mode of writing of this manuscript is not good and the texts reveal number of errors. This manuscript was written in V.S. 1625, the size is $10\frac{1}{2} \times 4\frac{1}{4}$.

11. ŚRĪ KALYĀṆATILAKA GAṆIN.

The last stanza of this story states the name of the author as well as of his preceptor.

अप्परुइ सीसहेउं, कयंकहाणयमिण [हु] समासेणं ।
सिरिजिणसमुद्दसुहगुरुसुसीसकल्लाणतिलएण ॥

Appirui Sisaheum Kayam Kahaṇayamiṇa (hu) Samāseṇaṃ
Sirijiṇasamuddasuhaguru susīsakallāṇatilaeṇa

He was pupil of Śrī Jinasamudrasūri of Khartargachchha. *Bālāvabodha* written by the author is repeated here [41] '*Khartargachchhapaṭṭavalīsangrah*' provides information regarding Śrī Jinasamudrasūri, the guru (preceptor) of Srī Kalyāṇatilaka; he was successor of 57th Gachchhanāyak, Śrī Jinacandrasūri of Khartaragachchha. He was the son of Dekā Shāh of Pārekh family of Bāhaḍmer and his mother's name was Devaladevī. He was born in V.S. 1506 and initiated himself into the monk's order in V.S. 1521. He was bestowed with the title of Ācārya at a special function organised at Jesalmer by Sanghapati Sonapāla (Leader of the Congregation) in V.S. 1530. He died at Ahmedabad in V.S. 1555. Śrī Kalyāṇatilakasūri was one of his pupil who wrote this story. No further or more authentic details are available to find out his literary achievements.

Story Thirteen.

This story is based on a copy of the manuscript in BṛhadJñānBhaṇḍār, Bikāner bearing No. 15. According to Śrī Agarachandji Nāhatā who sent a copy of this manuscript, this is written in the 19th century. The text of this manuscript copy is incorrect. The original copy being not available has rendered knowledge of laudation or colophon or folio number impossible.

Śrī Hemacandrācārya Jñān Bhaṇḍār, Pāṭaṇ has a manuscript No 3998 in Box No. 131 which has seven folios (86–92). This is written in V.S. 1525. There is another

---

37. Dhātupratimālekhasangraha, II Lekhāṅka 470
38. " " II " 1086
39. Jain Aitihāsika Gurjar Kāvyasancaya, p, 150.
40. Jain Gurjar Kavio, III vol. 2. p. 2231.
41. Page 121 of this collection.



चित्र २३ Fig. 23



चित्र २४ Fig 24



चित्र २५ Fig. 25

copy in this Bhaṇḍār bearing No. 10131, Box No. 217 with twenty folios. This manuscript contains Bālāvabodh. The text being incorrect for various reasons has not been reproduced in this collection.

12. ŚRĪ DEVENDRASŪRI.

The manuscript No. 3998 referred to before indicates that this story was written by Śrī Devendrasūri[42] who was a pupil of Śrī Jagacandrasūri.

Tapāgachchhapaṭṭāvalī of Śrī Dharmasāgar provides information about Śrī Devendrasūri who was a great Ācārya. Samarsinha the King of Mewar and mother Jayatallādevī held him in high respect as his religious discourses left a lasting impression upon them. As a result, animal slaughter was prohibited in the State and Rājamātā Jayatallādevī constructed a Jain temple at Chitor fort where Śāmlā Pārśvanātha was installed.[43] His religious orations were known far and wide. More than eighteen hundred persons used to sit in Sāmāyika (self contemplation) during his religious discourse and Śrī Vastupāla used to be one of them. Śrī Devendrasūri was a rigid disciplinarian and was very particular in observance of all rules and regulations of Jain monks. He had a strong dislike for monks who did not follow the rules properly. His master preceptor, Śrī Jagacandrasūri was his collaborator in rigid insistence of rules of conduct for monks. Śrī Vijayacandrasūri a colleague of Śrī Jagacandrasūri was asked to quit his fold for laxity in observance of rules [44]

The writings of Śrī Devendrasūri comprised of *'Śrāddhadinkṛtya Savṛtti'*, *'Siddhapanchāśikā savṛtti'*, *'Panchanavyakarmagrantha satīka'*, *'Dharmaratnaprakaraṇ Bṛhad Vṛtti'* *'Caityavandanādibhāṣyatraya'*, *'Vandāruvṛtti'*, *'Sudarśanacaritra'*, *Candradaṇḍikā'* *Cattāriaṭṭhadaśa, Gāthā Vīvaraṇa*, 'Siri Usaha Vaddhamān' etc.,

---

42. इयं कथा श्रीकालिकाचार्यस्य देवेन्द्रसूरिणा विरचिता। concluding line of this story states this.

43. G. Oza's 'Rājaputāneka Itihās p. 403.

44. Before his initiation into the monk's order, Śrī Vijayacandra was an accountant of Śrī Vastupāl, the famous minister of Gujarāt. Some lapse in duties led him to prison. He was released at the instance of his wife, Śrī Anopamāde and he took dīkṣā (entered the monk's order). Later he attained the status of an 'Ācārya'. After the death of Śrī Jagacandrasūri and Śrī Devabhadragaṇin, Śrī Devendrasūri went to Cambay. Śrī Vijayacandra called Śrī Devendrasūrī to Cambay but he could not come for reasons. Vijayacandrasūri was raised to the status of 'Gaṇadhar' by the Sangha at stambhatīrtha. This resulted in the parting of ways. Later Śrī Devendrasūri came to cambay but stayed at Laghu Pauśāl. This led to the assignment of different labels. Śrī Vijayacandra's group was called 'Vṛddha Pauśālika' and Śrī Devendrasūri's group 'Laghu Pauśālika' (Jain Gurjar Kavio. vol 2. p. 731). *'Vṛddha Pauśālika tapā gachchhapaṭṭāvalī'* calls Vijayacandra Paṭṭadhara because Sarvadevasūri is 38th in the original paṭṭāvalī. 39th is Śrī Dhaneśvarasūri, 40th is Śri Bhuvaneśvarasūri, 41st is Śrī Devabhadrasūri and 42nd Śri Jagacandrasūri. Śrī Vijayacandrasūri passed more than one rainy season at Moṭā Upāśraya (Jain Sāhityano Sankṣipta Itihās, p, 400). It may be noted that it is not customary for Jain monk's to pass rainy seasons consecutively at the same place.

Srī Devendrasūri died in Mālvā in V.S. 1327. Thus if this account relates to Śri Devendrasūri, it is likely that he wrote it in the concluding years of the 13th century or the years beginning of the 14th century.

Story Fourteen.

This story appears in one of the three palm-leaf manuscripts in Śrī Delānā Upāśraya Bhaṇḍār, Ahmedabad. The bundle containing these manuscript is kept in 'B' marked Bhaṇḍār, folio bearing Nos. 107–120 (14). The condition of the manuscript as well as the writing there in are good. size is 13 × 2 but all leaves are not of the same size. The text reproduced here is copied from this manuscript. The laudation at the end states the date of writing but the figure is not legible. It may be V.S. 1402. The condition of the folio indicates similar period. The handwriting in the laudation is somewhat different from the writing in the original manuscript and hence it is likely that the story was written earlier.

13. ŚRĪ RĀMABHADRASŪRI

The author describes himself at the end of the story :–

वादिश्रीदेवसूरीणां, गच्छव्योमैकभास्करः ।
सैद्धान्तिकशिरोरत्नं, श्रीजयप्रभसूरयः ॥ १२३ ॥
स्वल्पधीरपि तच्छिष्यः, सिद्धसारस्वतः स्वतः ।
रामभद्रः कथामेतां, रचयामास साद्भुताम् ॥ १२८ ॥

Vādiśrīdevasūrīṇāṃ, gachchhevyomaikabhāskaraḥ
Saidhāntikaśiroratnaṃ, Śrī Jayaprabhasūrayah.
Swalpadhīrapi tachchhiṣyah siddhasārasvataha svataha.
Rāmabhadraha kathāmetāṃ, rachayāmāsa sādbhutāṃ

This provides information regarding the name of the author & the geneological table. The author was the pupil of Śrī Jayaprabhasūri who was the pupil of the famous, Śrī Devasūri. He wrote a Six-act play entitled *'Prabūddharohiṇeyaṃ'* which refers to an incident which happened in the Kingdom of Śreṇika, contemporary of Buddha and Mahāvīra. This play was enacted on the occasion of a pilgrimage to Śrī Ādīśvar temple at Jhālor. This temple was built by Śrī Yaśovīra & his brother Ajayapāla during the reign of the chāhamān King Samarasinha. Śrī Rāmabhadrasūri has spoken of Śrí Yaśovīra in laudable terms.[45]

Śrī Yaśovira was the son of Bhāndāgārika Pāsū who rennovated a temple in

45. The beginning of the play is:
सूत्रधारः– श्रीचाहमानासमानलक्ष्मीपतिपृथुलवक्षःस्थलकौस्तुभायमाननिरुपमानगुणगणप्रकर्षौ श्रीजैनशासनसमभ्युन्नतिविहीतासपत्नप्रयत्नोत्कर्षौ प्रोद्दामदानवैभवोद्भवविष्णुकीर्तिकेतकीप्रबलपरिमलोल्लासवासिताशेषदिगन्तरालौ किं वेत्सि श्रीमद्यशोवीर श्रीअजयपालौ ?
यौ मालती विचकिलोज्ज्वलपुष्पदन्तौ, श्रीपार्श्वचन्द्रकुलपुष्करपुष्पदन्तौ ।
राजप्रियौ सततसर्वजनीन चित्तौ, कस्तौ न वेत्ति भुवनाद्भुतवृत्तचित्तौ ॥

V.S. 1242 according to an inscription at Jhālor.[46] This inscription indicates that this was written in the 13th century. P. Mahicandra, one of the pupils of Śri Rāmabhadrasūri wrote a booklet entiled *'Uttarādhyayana Sūtra'* in V.S. 1381.[47] No further details are available.

Story Fifteen.

The manuscripts on which this copy is based are three-marked D A P. D and A are in Śrī Delānā Upāśraya, Ahmedabad, but they bear no number. D has three folios and is written in V.S. 1612, the size being 10 × 4¼. The style of writing is good. The text reproduced in this collection is copied from this manuscript.

'A' manuscript has two folios; appears to be of the 15th Century. The size is 10½ × 4½; the text is incorrect though the style of writing is good.

P marked manuscript is in Śrī Hemacandrācārya Jñānabhaṇḍār, Pāṭaṇ bearing no 74 in Box 630, folios being eight (114–121). Folio 115 is missing. Inspite of various mistakes in the text, the mode of writing is good. The size is 14 × 2. The laudation written in V.S. 1344 ('44' is not clearly legible) is on p. 142 of this collection.

14. ŚRĪ VINAYACANDRASŪRI

The author introduces himself at the end of the story thus :–

श्रीरत्नसिंहसूरीणामन्तेवासी कथामिमाम् ।
चक्रे विनयचन्द्राख्यः संक्षिप्तरुचिहेतवे ॥ ८८ ॥

Śrī ratnasiṇhasūrīṇāmantevāsi kathāmimām
chakre Vinayacandrākhyaha, saṃkṣiptaruchihetave

This indicates that the author is Śrī Vinayacandrasūri, a pupil of Śrī Ratnasiṇhasūri. He wrote *Nirukta* on *Paryuṣaṇākalpa* in V.S. 1325. P marked manuscript has a laudation at the end of the story which states the date V.S. 1344 and this proves that he lived in the 14th Century.

He wrote also *'Dīpālikākalpa,' 'Neminātha Catūṣpadikā'* in old Gujarātī, *'Ānandasandhi'* etc. *'Upadeśakathānaka–Chchhappaya* seems to be his compilation. There is a meagre reference at the end–'Ratnasiṇhasūrisasīs'. He was very popular and held the status of 'Saiddhāntika; his idol is placed in Śrī Vāsupūjya temple, Vāsupūjyakhadkī, Pāṭaṇ.[48] This is indicative of his popularity. Śrī Śūbhacandrasūri installed this idol in V.S. 1373.

His preceptor Guru Śrī Ratnasiṇhasūri was a great Ācārya and this is testified by numerous paṭṭāvalīs.[49]

46. Prāchin Jain Lekha Sangraha, II. Lekhānka 352. (Atmānand Jain Sabhā, Bhāvnagar)
47. Jainpustakapraśastisangrah, I p 150 (Singhī Jain Series)
48. Prāchīn Jain Lekha Sangraha, II, Lekhānka 528.
49. Desai, Jain Gurjar Kavio, III p 2293 and Part II pp 738–740

Story Sixteen.

The reference has been made to three manuscripts marked C H P in the compilation of this story. C marked manuscript is in box No. 112 of Śrī Śāntinātha Bhaṇḍār, Cambay with nine folios (158-166). The laudation at the end is written in V.S. 1365 & was read in V.S. 1378. The text and the handwriting are not in order. A copy has been taken from this manuscript.

H marked manuscript is in Śrī Hemacandrācārya Jñān Bhaṇḍār, Pāṭaṇ bearing No. 877 in Box 46 with four folios. P marked manuscript is in the same Bhaṇḍār, bearing No. 289, Box No 18 with six folios (81-86). Both these manuscripts bear correct texts which have been reproduced.

15. ŚRĪ MAHEŚVARASŪRI

The concluding stanza discloses the identity of the author thus:

इति पल्लीवालगच्छे महेश्वरसूरिभिर्विरचिता कालिकाचार्यकथा समाप्ता ॥

Iti pallivālagachchhe maheśvarasuribhirvirachitā kālikācāryakathā śamāptā.

The author is Śrī Maheśvarasūri of Pallivālagachchha.[50] This was written in V.S. 1365 which indicates that he was born earlier. No details about his life and scholarship are available. The paṭṭāvalī of this gachchha indicates the death of Śrī Maheśvarasūri who was 48th in succession in V.S. 1274.[51] It is likely that this name refers to the author under reference.

Story Seventeen.

This story is adopted from '*Prabhāvakacaritra*' published by Singhī Jain Granthamālā.

16. ŚRĪ PRABHĀCANDRASŪRI.

It was in V.S. 1334 that Śrī Prabhācandrasūri wrote *Prabhāvakacaritra* which provides historical details of 22 great Jain ācāryas as well as displays historical incidents of merit. The laudation at the end consists of 24 ślokas giving an account of earlier *ācāryas,* which is reproduced on p. 159 of this collection. A translation[52] containing the introduction written by the historian, Mahārāj Kalyāṇavjayjī is referred to providing information relating to the author.

He was the pupil of Śrī Candraprabhasūri of Rājagachchhiya Candrakula. According to Śrī Prabhācandrasūri King Kardama of Tribhuvangiri initiated himself into the monk's order at the instance of Śrī Pradyumnasūri and he was popular as Ācārya Gachchhapati in the name of Śrī Dhaneśvarasūri and since then the Candrakula is known as Rājagachchha.

50. The origin of 'Pallivāls' is interesting; refer also Jain Gurjar Kavio, III p 2246.

51. Jain Gurjar Kavio, III p 2245.

52. Published by Śrī Atmānanda Jain Sabhā, Bhāvnagar.

Plate XI

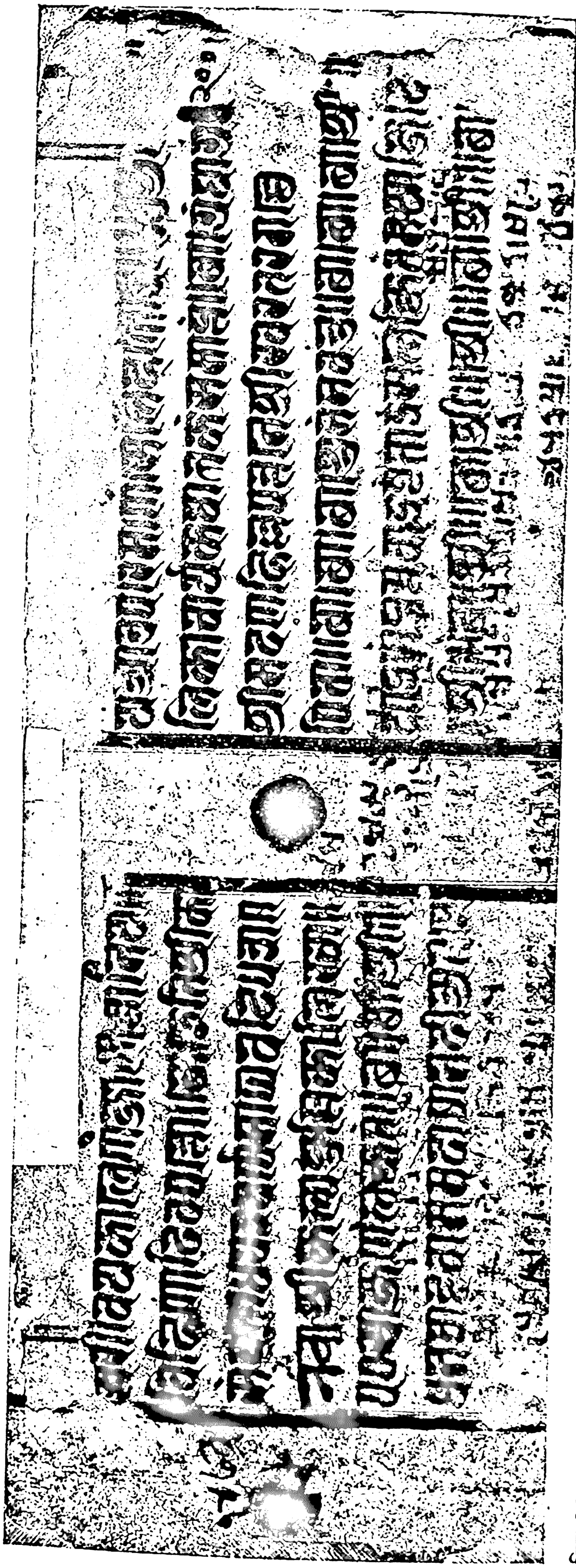


Fig. 26

चित्र २६

Srī Prabhācandra writing a laudation gives particulars of ten *ācāryas* commencing from Srī Pradyumnasūri.

Candrakula-Candragachchha-Srī Pradyumnasūri-Srī Abhayadevasūri-Srī Dhaneśvarasūri (To whom the origin of 'Rājagachchha' is due)-Srī Ajītasiṇhasūri-Srī Vardhamānasūri

Srī Sīlabhadrasūri.

Srī Candrasūri	Srī Bharateśvarasūri	Srī Dharamaghoṣasūri	Srī Sarvadevasūri
Srī Pūrṇabhadrasūri	Srī Jineśvarasūri	Srī Jinadattasūri	Srī Padmadevasūri

Srī Candraprabhasūri

Srī Prabhācandrasūri (The author : V.S. 1334.)

This geneology shows that the author Srī Prabhācandra belonged to Srī Rājagachchha of Candragachchha or Kula. The author of the well known work '*Vādamahārṇava*.'[53] was Ācārya Abhayadevasūri his predecessor in the eighth line.

The author mentions the name of Srī Candraprabhasūri as Guru (preceptor), Srī Pradyumnasūri as Grantha finder and himself as the author. He introduces himself as the son of 'Rāma and Lakṣmī' thus indirectly suggesting the names of the father and the mother.

Ācārya Prabhācandra was the pupil of Candraprabhasūri; however, his devotion for Srī Pradyumnasūri was unbounded. This resulted in composing a special stanza in appreciation of Srí Pradyumṇasūri at every alternate odd chapter; laudatory references are made to him in the form of a place of pilgrimage, fountain of knowledge, poetic donor etc, at one place he introduces himself as his pupil. It seems that Srī Pradyumnasūri studied this granth with great ease and he was responsible in exploring the vast expanse of literature before Srī Prabhācandra thus resulting in calling himself a pupil of Srī Pradyumnasūri. Srī Prabhācandra owed his poetic attainments to him also.

No further details about the author are available; he is not known to have written additional books. The style & construction of sentences show that '*Prabhāvakacaritra*' was written by him at a young age. This work alone is sufficient to lable him as a versatile poet and profound writer. There is probability of the author having written such or similar works. The author enjoying a long span of life should have innumerable works to his credit; however, in the absence of any data, no definite conclusions can be made.

This work was completed on Friday, Caitra Sud, 7, V.S. 1334, the Nakṣatra being *Punarvasu*. This is conclusive information provided by the author.

Story Eighteenth.

A reference has been made to three manuscripts in the preparation of this story. The manuscripts bear P L S marks.

53. For details of this Granth refer to Jain Sāhityano Sankṣipta Itihas, p 193 onwords.

P marked palm-leaf manuscript is in *Pothī* No 164, Box No. 133 in Vāḍipārś-vanātha Bhanḍār, Pāṭaṇ. This *Pothī* contains two stories of Śrī Kālikācārya. One story starts with **नामेण धरावासं** *Nāmeṇa dharāvāsaṃ* written by Maladhārī Śrī Hemacandra-sūri; the second starts with **वीरवाक्यानुमतम्** *Vīravākyānumataṃ*. The first Manuscript has eleven folios (108-118) while the second has five folios (1-5). The size is 14' × $2\frac{1}{4}$' The folios of the second manuscript are torn at the borders. Last folio contains a prayer to Śrī Kālikācārya in nine verses.[54] The Sanskrit text of these verses are incorrect. The handwriting is not good having been further spoiled by the ink and hand. A copy has been taken from this text.

L marked manuscript is in Śrī Ānandajī Kalyānjī Pustak Bhanḍār, Limbdi having five folios (62-66). The text is incorrect but the colophan at the end states :

इति श्रीकालिकाचार्यकथा समाप्ता ।। नूतनपुरमध्ये श्री आदिनाथ प्रसादात् सं. १७९८ ना वर्षे ।।

Iti Śrī Kālikācāryakathā samāptā. Nūtanpuramadhye Śrī Ādināthaprasādāt saṃvata seventeen nine eight–nā varṣe. which indicates that this was written in V.S. 1798.

S marked manuscript is from *Kalpasūtra* edited by Āgamoddhāraka (Savior of Āgamās) Ācārya Śrī Sāgarānandasūri. Two stories of Kālakācārya appear at the end. One is this story and the other is Śrī Jinadevasūri's (referred to hereafter as story No. 19). This is published by Śeth Devchand Lālbhāi Pūstakoddhār Fund, Surat, with illustrations. Śrī Sāgarānandasūri has attempted to correct some doubtful text by placing them in brackets but the P marked manuscript found from Pāṭaṇ shows that the text as reproduced therein needs no correction.

No manuscript provides the name of the author. many manuscripts of this story are available showing its widespread use and popularity. '*Bālāvabodha*' supplied at the end testifies the same.

---

54. Concluding portion of P marked manuscript shows these verses :–
साध्वीमसाधव्यार्ज (धुर्ज) ह्ने, यश्च काळवशंवद : । निस्वः स भवत्स्वामी, कुरे (क्रूरो) नृपतिपांसनः ।। १ ।।
राजा (ज्ञः) वाक्यम्–
युद्धपर्वणि य : प्रेतपतिं भोजयिता चिरम् । निशङ्कः (क) शकशाकेन, सैष उज्जय(यि)नीपति : ।। २ ।।
कस्त्वं वा कस्य संवंधी, किमिहागमकारणम् । केनशे (वा) प्रेषितः किं वा, कार्यम् कार्यमुदीरय ।। ३ ।।
अमालवेशं भुवनं विधातुं, यस्यावतारं विदधे विधाता । तस्यारिभूपालकुलान्तकस्य, जानीहि दूतं किल कालसेनम् ।। ४ ।।
कृपाकृपाणेन तेन सा (सः) निस्तृणः (स्वपः) करैर्गतस्तपस्विन(ना)म् । तन्नितान्तरणकर्मकातरं, किं मुधा स्ववसि रे मदग्रतः ।। ५ ।।
यस्तीव्रतीव्रतपसाऽशिनोऽपि, यो वैरिवारविनिवारणक्षम : । वैरिसिंहतनयस्तमप्यरित्वं, नृपापसदमावजीगण : ।। ६ ।।
चलच्चमूचक्रतरङ्गरङ्गत्खुरोद्धतै रेणुभिरीक्ष्य सेना । स्थलीत्नवद्यावदवन्तिदेशं, दुर्गं न तावन्मनसि प्रतीतः ।। ७ ।।
रे रे ! याहि त्वरितमपसर क्ष्मापतीनां न दूतो, वध्यो वन्ध्योऽस्तु कोपो मम सममसमास्यत्य भित्त्वामिदानीम् ।
निर्यातोऽहं प्रसन्ना भवतु च वसुधा देवता कालकाऽसि, छिन्नत्वान्नालिकेरी (र) फलसम ... तज्छीर्षपूज्याधुनैव (?) ।। ८ ।।
रे रे ! संग्रामशूराः शृणुत भुजभृतो भीषणेभ्योऽपि भीमै-भ्रूभङ्गैरेषद्युतिविशदयशोत्रावदूकः स्वभर्त्तु : (?) ।
दूतः किं भाष्यतेऽसौ भुवनतलमिदं कम्पयत् सैन्यक (कु)न्तैः साटोपं सूरिरागादहितमृगहरो कालक : कालकान्त : ।। ९ ।।

Balavabodha Manuscript of Story Eighteen

This manuscript is in Śrī Delānā upāśraya, Ahmedabad having sixteen folios, size being 12 × 4½. The condition of the manuscript is fairly good inspite of the same being ravaged by white ants.

17. PAN. ŚRĪ HĪRARATNA.

The manuscript of this story shows the name 'Pan. Śrī Hīraratna' who belonged to Śrī Ratnaśākhā of Tapāgachchha. Some details about his life are available from the Paṭṭāvalī. His father was Osvāl of the town Sīthā and his name was Jasweer and mother's name was Khīmāde. His name was Heerkumār. Born in V.S. 1620, he initiated himself into the monk's order in V.S. 1633. He attained the status of an 'Ācārya' at Ahmedabad (Śrīpur) in V.S. 1661 and the occasion was celebrated by Śrī Pāsavīr & his wife, Śrī Dāḍimade with great jubilation. After the death of his Guru (Ratnavijayaji), he stayed at a separate place at Ahmedabad. His preachings were responsible for construction of Upāśrayas at Kāsaṇdrā, Sūryapur, Jhinjhuvādā, Halvad, Sīthā, Khaṃbhāliā, Dāsādā, Amarāvatī, Pāladi and other places. Pośālakṣetra came into existence at Khedā (Kairā) at his initiative. He died on Monday, Śrāwan Sud 14–15 of V.S. 1715. His *sthāpanā* (installation) is at Āskhān–Asārvāvāḍī in Śripur–Ahmedabad.[55]

The concluding note makes no clear indication that Pan. Hiraratna is the author of this Bālāvabodha or merely a copyist.

Looking to the language of *Bālāvabodha* it is written in the early part of the 16th Century and is a fine specimen of contemporary Gujarātī literature demanding inclusion in this collection. This manuscript has been faithful to the translation rather than to its original text; freedom in construction has made the translation interesting and lively.

This shows that Pan. Hīraratna is not the author of Bālāvabodha but merely a copyist.

Story Nineteen.

This story appears in *Kalpasūtra* edited by Āgamoddhāraka Ācārya Sāgarānandasūri referred to in story eighteen, manuscript bearing S mark. A copy has been taken from this manuscript.

18. ŚRĪ JINANDEVASŪRI.

The author of this story is Jinadevasūri, a pupil of Śrī Jinaprabhasūri, which is testified by a statement at the end of the story:

श्रीजिनप्रभसूरीन्द्रै, स्वाङ्कपर्यङ्कलालितः ।
जग्रन्थैतां कथां श्रीमज्जिनदेवमुनीश्वरः ॥

55. Jain Gurjar Kavio, III p. 2290.

Śrī Jinaprabhasurīṇdrai, svāṇkaparyaṃkalālitaha
Jagranthaitāṃ Kathaṃ śrīmajjinadevamunīśvarah

Śrī Jinaprabhasūri was held in high esteem by Mahommed Tughluck, the Emperor of Delhī (V.S. 1381–1407); but also the epithet स्वाङ्कपर्यङ्कलालितः *svāṇkaparyaṃkalālitaha* indicates that he was one of his favourite and principal pupils. Śāh Mahommed Tughluck held a reception in honour of Śrī Jinaprabhasūri in V.S. 1385 when he & Śrī Jinadevasūri were seated on two elephants.[56] Paying due weightage to the wishes of the Emperor, Śrī Jinaprabhasūri asked Śrī Jinadevasūri and fourteen monks to stay there when he left Delhi for Mahārāṣtra. It was again in V.S. 1389 that Śrī Jinaprabhasūri was invited to Delhi by the Emperor from Devagiri. En route, he and his colleagues were molested by ruffians at Allāvapur Durga and as a result Śrī Jinadevasūri requested the court authorities to move into the matter, which was immediately attended. This indicates that he held a place of high esteem and honour at the Court of the Emperor of Delhi [57] and this urged the Emperor to erect temples & Upāṣrayas.

Story Twentieth.

The manuscript of this story is in the unique collection of Śrī Sārābhāi M. Nawab (Ahmedabad). The mode of writing the text is without a blemish. This is presumably written in the 15th Century. A copy has been taken from the text of this manuscript.

19. ŚRĪ MAṆIKYASŪRI.

The concluding portion of the manuscript states:

इति माणिक्यसूरिविरचिता कालिकाचार्यकथा।

Iti Māṇikyasūriviracliitā Kālikācāryakathā

This reference seals up the authenticity of this work by Śrī Māṇikyasūri. No details as regards the author or his pupil are available from the story or from any other source. There have been many persons who have been known by the name of Māṇikyasūri. Ācāryas bearing the name of Māṇikyacandra or Māṇikyasundar have been referred to as Māṇikyasūri. This has rendered the task of finding at the real identity of Māṇikyasūri. A brief survey of Ācāryas bearing this name would simplify the issue.

1. Śrī Sāgaracandra of Rājgachchha had a pupil name Śrī Māṇikyasūri, who compiled *Pārśvanāthacaritra* in V.S. 1276 and wrote criticism on Mammaṭ's *Kāvyaprakāśa* entitled '*Kāvyaprkāśa Sanket*' either in V.S. 1246 or V.S. 1266. This is the first work of criticism on this famous literary creation of Mammaṭ[58]

---

56. This sounds strange as monks are bereft of all worldly pleasures but there seems to be some logical background behind the acceptance of the offer of the Emperor.

57. Jinaprabhasūri & Sultan Mahommed, p 154–55 (Śrī Jinaharisāgarasūri Jñān Bhaṇḍār, Lohawaṭ (Mārvār) –Mantrādhirāj Cintāmaṇi–Jain stotra Sandoha II. pp 44–45. published by S. M. Nawab, Ahmedabad.

58. Sāṇdesarā, Vastūpālnuṇ Vidyāmanḍal ane bījā Lekho, P. 28



Fig. 28

चित्र २८



Fig. 27

चित्र २७

2. One Śrī Māṇikyasūri compiled '*Śakunasāroddhāra,* in V.S. 1338.[59]

3. One Māṇikyasūri was the pupil of Śrī Vijayacandrasūri a pupil of Śrī Vādidevasūri of Bṛhadgachchha referred to in the colophon of *Śāntināṭha Caritra* written by Śrī Ajitaprabhasūri in V.S 1384.[60] A reference is made to this Māṇikyasūri in the colophon of *Kalāvatīcaritra* written in Prākṛt.[61]

4. One Māṇikyasūri was a pupil of Śrī Ratnasiṇhasuri of Tapāgachchha & he wrote a Bālāvabodha on *Bhavabhāvanā* written by Maladhārī Hemacandrasūri.[62]

5. One Māṇikyasūri was a pupil of Śrī Merutuṇgasūri who was a pupil of Śrī Jayaśekharasūri of Kharataragachchha. He wrote *Guṇavarmacaritra, Śrīdharcaritra, Malayasundarī, Dharmadattakathā, Ajāputrakathā, Śukarājakathā, Caturparvīkathā, Vāgvilāsa* or *Pṛthvicandra* (whose verses are reminiscent of Kādaṃbarī). The last named work was written in V.S. 1478. His work are a testimony of his erudition.[63]

6. One Śrī Māṇikyasūri was the pupil of Śrī Jayatilakasūri a pupil of Śrī Abhayadevasūri of Bṛhattapāgachchha. Śrī Jayatilakasūri was responsible for assigning the status of Ācārya to three monks and Śrī Māṇikyasūri was one of them.[64]

7. One Śrī Māṇikyasūri was a pupil of Śrī Ratnacandra of Tapāgachchha. He wrote critical notes on '*Kalyāṇamandira Stotra,* entitled *Dīpikā.*[65]

Story Twenty One.

The manuscript of this story written in gold letters is in Śrī Hemacandrācārya Jñān Mandīr, Pāṭaṇ, having thirteen folios & ten miniature paintings which can be ranked of a very order. The condition of the manuscript is good. The size is 12 × 5. The colophon provides the information of story having been written in V.S. 1576 and this is reproduced in this collection on p. 191. The story was compiled in V.S. 1566 and written ten years later.

20. ŚRĪ DEVAKALLOL UPĀDHYĀYA

The concluding portion of this story introduces the author & provides the date of writing.

श्रीमदूकेशगच्छीयाः कर्मसागरपाठकाः ।
तच्छिष्यो देवकल्लोलोऽकार्षीद् हर्षात् कथामिमाम् ॥ १०३ ॥

---

59. Jain Sāhityano Sankṣipta Itihās, P. 416
60. Pattanastha Prāchya Bhāṇḍāgārīya granthsūchi P. 243
61. " " P. 195
62. Jain Sāhityano Sankṣipta Itihās, P. 521
63. Śastri, Āpaā Kavio, P. 370
64. Mantrādhirāj Cintāmaṇī-Jain Stotra Sandoha II Introduction p. 77
65. Jain Sāhityano Sankṣipta Itihās, p. 602

श्रीविक्रमनृपात् षट्षट्पञ्चैकमिति (१५६६) वत्सरे ।
जाता कथेयं मुनिभिर्वाचिता वन्दिता चिरम् ॥ १०८ ॥

Śrīmadūkeśagachchhīyāhā Karmasāgarapāthakāhā,
Tachchhiṣyo devakallolo a kārṣīd harṣāt kathāmimāṃ
Śrī vikramanrupāt ṣaṭ ṣaṭ panchaikamiti vatsare
Jātā Katheyam munibhirvāchitā vanditā chiraṃ

He was the pupil of Śrī Karmasāgar of Ukeśgachchha and he wrote this story in V.S. 1566. Mantrī Jayatāgar organised a function at Jodhpur in celebration of conferring the titles of Upādhyāya to five monks. Śrī Devakollola was one of them.[66] Śrí Devakalaśa was one of the pupil who composed *Ṛṣidattā Chopāi* in V.S. 1569.[67]

Story Twenty Second.

This story has been edited by Śrī Kāntisāgarji and published in *Jain Satyaprakāś.*[68] No details about the author or the date or year of compilation is available. The last *śloka* of the story reads :-

श्रीमन्तो विबुधव्रजे तिलकतां लब्ध्वा शिवं यान्ति ते ।

Śrīmanto vibudhavraje tilakatāṃ labdhvā śivaṃ yānti te

The words 'Vibudhatilaka' indicates a name though very strange but there has hardly been known a monk by this name. It is the conjecture of Śrī Kāntisāgarji that it must have been written before the 16th Century.

Story Twenty Third.

This story appears at the end of *'Satīka Kalpasūtra'* published by Śrí Jinadattasūri Prāchīn Pustkoddhār Fund. A Copy of the text has been taken from this source.

21. ŚRĪ SAMAYASUNDARA UPĀDHYĀYA

The story at the end provides particulars of the poet as well as the year of compilatiou.

श्रीमद्विक्रमसंवति, रसर्तुशृङ्गारसंख्यके सहसि (१६६६)।
श्रीवीरमपुरनगरे राउलनृपतेजसी राज्ये ॥ ३५ ॥
श्रीबृहत्खरतरगच्छे युगप्रधानसूरयः ।
जिनचन्द्राः जिनसिंहाश्च विजयन्ते गणाधिपाः ॥ ३६ ॥
तच्छिष्यः सकलचन्द्रः शिष्यः समयसुन्दरः ।
कथां कालकसूरीणां, चक्रे बालावबोधिकाम् ॥ ३७ ॥

Śrīmadvikramsaṃvati rasartṛśṛṇgārasaṃkhyake sahasi (1666)
Śrī viramapuranagare, rāulanṛpatejasī rājye

65. Jain Gurjar Kavio III p. 2282
67. Jain Sāhityano Sankṣipta Itihās, p. 526
68. Jain Satyaprakāśa (Ahmedabad), VII p. 259-74

Śrī bṛhatkharataragachchhe yugapradhānasūrayaha
Jincandrāhājinasiṇhāścha vijayante gaṇādhipāhā
Tachchhiṣyaha sakalcandraha śiṣyaha samayasundaraha
Kathāṃ kālakasūriṇāṃ chakre bālāvabodhikāṃ

His geneology is- Yugapradhāna Śrī Jinacandrasūri–Śrī Jīnasiṇhasūri Śrī Sakalacandra–and then followed Śrī Samayasundara who compiled this story of Kālakasūri in V.S. 1666. The poet Śrī Samayasundara was the son of Śeth Rupasiṇha and Śrī Līlāde, Porvāds of Sāchor and was the pupil of Śrī Sakalacandra. The title of Upādhyāya was bestowed on him at Lāhore in V.S. 1649 and his first literary compilation was 'Bhāvaśatak' in V.S. 1641; if an adjustment is made that he compiled it at the age of 21, his birth–date can be taken in V.S. 1620 when seven years had elapsed since his preceptor's preceptor Śrī Jinacandrasūri was created a 'sūri' (honorofic title)–he attained this title at the age of 17 in V.S. 1612.

His last compilation is dated approximately V.S. 1697. He died on Caitra Sud, 13. V.S. 1702 at Ahmedabad.

During his life time of approximately eighty years, he wrote books in Sanskṛit, Prākṛt and Gujarāti. A bird-eye survey even reveals him as a profound scholar well versed in grammar. logic, literature and religion.

His knowledge knew no bounds. He started writing (*Aṣṭalakṣī*)'[69] in V.S 1649 at Lahore and one sentence:- राजानो ददते सौख्यम् *Rajāno dadate saukhyaṃ* was pregnant with eight lacs different meanings which greatly astonished the Moghul Emperor, Akbar who showered encomiums at the literary prowess of this great author. Rāval Bhīma of Jesalmer was greatly pleased at his eruuition and at his instance, the bullock slaughter was prohibited. He also prevailed upon Makhanookh Mahommed Śekh of Śitpur–(Sindha) to stop the shooting of river birds and cows. The Kings of Medatā and Mandovar held him in high esteem.[70] He wrote voluminously and a detailed reference to his literary achievements demand a set of volumes. He was a rigid disciplinarian in observance of the rules of conduct and he stood out boldly chastising downright defiance of rules of conduct by some Jain monks. The year V.S. 1661 is memorable for this activity.

He had a vast retinue of pupils and followers and he moved at long distances at Delhi, Āgrā, Mārvār, Gujarāt and other places.

---

69. It is also referred as 'Artharatrāvalī' Peterson Report IV, pp. 68–73

70. The late Śrī Mohanlal Desai made a detailed reference to his life and writings in an essay extract from a paper read at Gujarāt Sāhitya Pariṣad at Bhāvnagar in Jain Sāhitya Saṇśodhaka, II p. 3–4; refer also '*Yugapradhāna Jinacandrasuri* (Śankardān Subhāirāj Nāhṭā, Calcutta) p. 168. For his Gurjarāti works, refer to Jain Gurjar Kavio, I, p 331–391, and *Samayasundara Kṛtikusumānjali* by Agarchand Nāhaṭā. published 1955. A–D.

Story Twenty Forth

A copy of the manuscript of this story is in Śrī Hemacandrācārya Jñān Bhaṇḍār, Pāṭaṇ in box No. 242 pothī bearing No. 11468. The size is 10¼ × 4¼. The style of writing is good. No details as regards the authorship or the date of composition are available.

This is one of the best specimens containing nineteen small *ślockas* from amongst all the stories of Śrī Kālakācārya. Out of the five incidents of Śrī Kālakācārya, the first is contained in 14 Ślokas while the rest are summed up in one or one & half stanzas. The conclusion contains thirteen small paragraphs explaining the incidents.

Story Twenty Fifth

The story appears iu 'Pūṣpamālā' of Śrī Maladhārī Hemacandrasūri.

The manuscript of this story is in pothī No. 29 in Box 32 of Śrī Delānā Upāśraya Bhaṇḍār, Ahmedabad. The story appears on folio Nos. 110 & 111. The introduction of the author has been given in story Nó. 2 referred to before.

Story Twenty Sixth

This story appears in *Bharateśvarabāhubali* published by Śrī Devachand Lālbhāi Pustakoddhār Fund of Surat.

22. ŚRĪ ŚUBHAŚĪLAGAṆIN

The laudation at the end of the story is reproduced in this collection on p. 120 which indicates that '*Bharateśvarabāhubali Vṛtti*' was compiled in V.S. 1509 which provides full geneology of teachers. This author also wrote '*Vikramacaritra*' in V.S. 1492, *Panchśatīprabodha (Kathākośa)* in V.S. 1574, *Śatrunjaya-Kalpavṛtti* in V.S. 1518, '*Uṇādīnāmamālā*' based *Abhidhāna Chintāmaṇīkoś*; '*Śālivāhana caritra* in V.S. 1540; *Pujāpanchāśīkā*, *Puṇyadāna Kathānaka* etc.

It was in V.S. 1572 that Śrī Hemavimalsūri was on his way to Stambhatīrtha from Idar. En route at Karpaṭavāṇijya (Kapadvaṇj), the local sangh celebrated this august occasion of arrival of the revered monk. Some sychophants approached the King Moojphar and told him of this festivity. This urged the King to catch hold of Śrī Hemavimalsūri who getting scent of the danger at Chunelī left Sojītrā at night and arrived at Cambay. The messengers captured him and took a sum of 12000 from the congregation. Śrī Harṣakūlgaṇin, Sanghaharṣagaṇin, Kuśalasaṇyamagaṇin and Śubhaśilgaṇin were sent to Campakadūrga (Chāmpāner). Their poetic creations pleased the King to such an extent that he refunded the exploited money and apologized before Śrī Hemavimalsūri.[71] Śrī Śubhaśilgaṇin was one of the party which waited on the Sultān. It is likely a detail research may provide more interesting data on this subject.

Story Twenty Seventh.

---

71. Mantrādhīrāj Cintāmaṇī–Jain Stotra Sandoha II, Intro. p. 111



चित्र २९ Fig. 29



चित्र ३० Fig 30



चित्र ३१ Fig. 31



चित्र ३२ Fig. 32

This story appears in '*Upadeśamālā;*' A manuscript on this story is in Śrī Delānā upāśraya Bhaṇḍār, Ahmedabad.

23. ŚRĪ DHARMADĀSAGAṆIN

The author of Upadeśamālā is Śrī Dharmadāsagaṇin, who is believed to be one of the pupil of Lord Mahāvīra. It is said that he was himself a King and this compilation was the result of a preaching to his pupil, Raṇasiṇha. This is an important work of 540 Prākṛt gāthās dealing with right conduct. There are also number of historical allusions besides providing references to the topical times of Lord Mahāvīra.[72]

There has been another person named Dharmadās who compiled '*Vidagdhamukhamaṇḍan*' but the date of this compilation as well as the details of the author are still shrouded in mystery though this literary work providing various problems have been often referred to non-Jain writers.

24. ŚRĪ SIDDHARṢI

The oldest critical note available on *Upadeśamālā* is of Siddharṣi which was written in V.S. 974. He compiled also *Upamitibhavaprapancakathā.*[73] in V S. 962, *Candrakevalicaritra* in V.S. 974. He was one of the greatest Jainācārya and his *Upamiti* is one of the first and the best allegorical literature of the day. He paid glowing tributes to Ācārya Haribhadrasūri who revealed before him unbounded vistas of religion. He called him '*Dharmabodhakār*' (Awakener of the knowledge of religion). He was the pupil of Śrī Durgasvāmi.[74] Number of books have been written on the life of this great savant and there is still possibility of securing good material on his life and works. Śrī Motichand Girdharlāl Kāpadiā has written a book entitled 'Siddharṣi.'[75] The critical note from which this story is taken does not provide further authentic details about his authorship.

Story twenty Eighth

This story appears in *Prāchin Gadyasaṇdarbha* (Gujarāti).

25. ŚRĪ SOMASUNDARSŪRI

A merchant named Śrī Sajjana and his wife Śrī Mālhaṇadevī stayed at Pālanpūr in Gujarāt. Being religious minded, he visited various places of pilgrimage. It was in V.S. 1430 that a son was born to them who was named Soma. At an early age of seven, Soma initiated himself into the monk's order with the consent of his parents assuming the name of Somasundar. His preceptor, was Śrī Jayānandasūri of Tapāga-

---

72. Jain Dharma Prakāś, 1966, Kārtik Māgsar & Poṣ issue and 1967 Māha issue.
73. It is a narrative in which the manifoldness of existence is elucidated in parable. Dr. Jacobi calls it first allegorical work in Indian literature in his introduction in English (Bibloothila Indian edition).
74. Jain Sāhityano Sankṣipta Itihās, p. 183
75. It is published by Śrī Jain Dharmaprasārak Sabhā, Bhāvnagar.

chchha. Dilligent study turned him into a great scholar. He attained the status of (Vācaka) 'Upādhyāya' in V.S. 1450 & later went to Devakülpāṭaṇ, where he was received with great pomp & celebration by Rāmdeva & Chuṇḍ favourite ministers of Lākhā Rājā. Śrī Narsiṇha Seth organized a function at Pāṭaṇ on an unusual scale when Śrī Devasundarsūri assigned to him the titel of Ācārya in V.S. 1457 when he was only 27 years old. He compiled '*Somasaubhāgya*' which remains the posterity of the high respect & esteem in which the monks were held by different sections of the people.

Govind Sādhu was a son of Śrī Vatsarāj, a multimillionaire of Iḍar whose services during famine are still remembered. Śrī Govind Sādhu rennovated a *vihār* at Tārangā which was earlier constructed by Kumārpāla. Assuming the leadership of the Jain Sangh, Śrī Govind Sādhu accompanied by Śrī Somasundarasūri went to Śatrunjaya, Girnār, Sopāraka and Tārangā where an idol of Tīrthankara Ajitnātha was installed at the auspicious hands of Śrī Somasundarasūri in V.S. 1479.[76]

Moving at different places, Śrī Somasundarsūri went to Rāṇpur (Rāṇakpūr–Mārvār) at the special request of Sanghapatī Dharaṇāśā Porvāḍ who constructed the famous shrine which gives a clear idea of the architecture and art of sculptor of Gūjarāt in the 15th Century.[77] *Pratiṣṭhā* ceremony of *Tribhuvan Dīpakavihār*[78] was performed by Śrī Somasundarsūri in V.S. 1496.[79] The temple is spread over an area of 48000 square feet with 1444 pillars & 84 undergrouud cellars.[80] The architecture of the temple provides one of the best specimen of art & beauty which can stand in comparison with the best in any part of the world. Sir James Fergusson speaks eulogistically of the architecture of this great & unique Jain temple which at present stands secluded from habitaion in the midst of arid surroundings.[81]

His services in the field of literature are noteworthy. In collaboration with Śrī Devasūndarasūri, he reedited some palm–leaf manuscripts of Pāṭaṇ and Cambay. The services of his pupils also were multifold. More than a lac of manuscripts were written. The Musalamāns were gaining an upper hand in the administration but he contracted good relationship with the sultāns coming from Delhi, and thus rendered an indirect service for preservation of places of Jain pilgrimage and literature. His services & scho-

---

76. Śri Forbes Gujarāti Sabhā's Hastalikhita Pustak Sangraha Nāmāvalī p. 334.
77. Refer Śrī Sārābhai Nawāb's Jain Tīrthas in India & Their Architecture: plates 113–134
78. It is known as Trailokyadīpak Devāḷaya or Dharaṇavihār. The foundation stone was laid in V.S. 1434. There is an interesting story behind the construction of the temple as well as its design.
79. Prāchīn Lekha Sangraha, II p. 169–171 and Mantrādhirāj Chintāmaṇī Jain Stotra Sandoha II, Introduction p. 84.
80. At present only some underground cellars are seen but possibility of 84 cellars is not out of place. Fables prove the information that a period of sixty two years was not sufficient to construct which shows that carvings must have taken considerable time.
81. Sir J. Fergusson, History of India & Eastern Architecture.

larship led the people to call the period *('Somasundarayug')*. His compilations include in Sanskrit *Avacūri, Bhaṣyatraya Cūrṇi, Ratnakoś, Navastavi* etc. and in Gujarāti *Bālāvabodha* & verses which include *Bālāvabodha* on *Yogaśāstra, Ṣadāvaśyaka, Ārādhanāpatākā, Navatattva, Ṣaṣtiśataka* etc. Moreover, he wrote verses in Gujarāti which include *Ārādhanārās, Nemināthanavarasfāg, Sthūlibhadrafāg* etc. His retinue of pupils was very extensive and they comprised of well known scholars amongst whom can be included Śrī Munisundarasūri, Śrī Jayasūndarasūri, Śrī Bhuvanasundarsūri and Śrī Jinasundarsūri.[82]

Story Twenty Nineth.

This story is in a manuscript of pothī No. 42 of Box No. 12 of Śrī Ānandaji Kalyānji Pustaka Bhaṇḍār, Limbḍī which has nine folios, the size being 11 × 5. The condition of the manuscript is good. The colophon at the end reveals the date of compilation V.S. 1517.

26. ŚRĪ RĀMACANDRASŪRI

The denouement of the story reads:

श्रीरामचन्द्रसूरिविरचिता श्रीकालिकाचार्यकथा समाप्ता.

Śrī Rāmcandrasūriviracitā Śrī Kālikācāryakathā samāptā.

This shows that the author is Śrī Rāmacandrasūri. No details as to the gachchha or the date of compilation are available.

This story seems to have been written in V.S. 1517 and the compilation is one of the finest specimens of Gujarātī prose. The language seems to be like of the 15th Century; thus gives a clear indication of the progress & depth of knowledge as well as style. A stone inscription provides proof Śrī Rāmacandrasūri being of Śrī Jirāpallīgachchha in the early fifteenth Century. He was the pupil of Śrī Jinacandrasūri, who was a pupil of Śrī Devendrasūri of Bṛhatgachchha. He performed *pratiṣthā* (installation) ceremony of two temples Nos. 48 & 47 at Jīrāvalā in V.S. 1411, V.S. 1412.[83] No person or monk with a similar identity is known to have existed during this period and it is likely that this Rāmacandrasūri of Jīrāpallī Gachchha wrote this story.

Story Thirtieth.

A manuscript of this story is in *pothī* No. 39 in Box No. 71 of Śrī Delānā Upāśraya Bhaṇḍār, Ahmedabad. This manuscript in Gujarātī verse contains '*Mahāvīrakalpabhāsa*' and along with it in 2½ folios.

(16 a–18 b) provides *Kālikācārya copāi.* The condition of the manuscript is good. The size is 9¾ × 4¼. This was written in V.S. 1740 at Ahmedabad as stated in the colophon.

82. Śrī Tapāgachchha Śramaṇ Vanśavṛkṣa p. 8

83. Arbudācal Pradakṣiṇā Jain Lekhasandoha, Lekhāṇka, 119,120

27. ŚRĪ GUṆARATNASŪRI

The author's identity is disclosed by a *copāi* at the end of the story.

पींपलगच्छि गुर सोहइ, भवीयण जनमनमोहइ।
श्रीगुणरयणसूरिंद, हईयडइ धरीय आणंद ॥
कीधउ एह चरित्र रसाल, सुणु सहू बालगोपाल।
तेह घरि सयल समृद्धि पामइ अविहड रिद्धि ॥

Piṃpalgachchhi gura sohai, bhaviyaṇ janmanmohai
Śrī Guṇarayaṇasūrinda, haiyadaidharīya āṇanda
Kīdhau eha caritra rasāl, suṇu sahū bālagopāla
Teha ghari sayala samṛddhi pāmai avihada riddhi

This was written by Śrī Guṇaratnasūri of Piṃpalagachchha as stated above. No further details are provided.

The idol inscriptions show that Śrī Guṇaratnasūri of Piṃpalagachchha lived in the 16th Century and he performed pratiṣtha (idol installation) ceremony in V.S. 1517[84] & V.S. 1525[85] at various places.

His pupil, Śrī Guṇasāgarasūri performed pratiṣthā (idol installation) ceremonies in temples in V.S. 1517[86] and V.S. 1524, which refer to the name of his guru–Śrī Guṇaratnasūri. One pupil of Śrī Guṇasagarsūri (name not disclosed) performed similar ceremony in V,S. 1528.[87] There is a reference which reads:

पिप्पलगच्छे तालध्वजीय श्रीगुणरत्नसूरि *Pippalagachchhe tāladhavjīya śrī Guṇaratnasūri*

This indicates that Piṃpalagachchha had a branch named Tāladhvajī which is additional piece of information. No details of the life or works etc. are available.

84. Prāchīna Lekha Sangraha, I, p. 69. Lakhānka 131.
85. Jainpratimā Lekha Sangraha. II, p. 103 Lekhānka 553.
86. Prāchīn Lekha Sangraha, I. Lekhānka 313, 383
87. „ „ I. Lekhānka 416,



चित्र ३३ Fig. 33



चित्र ३४ Fig 34



चित्र ३५ Fig. 35



चित्र ३६ Fig. 36

2

DIFFERENT THREAD BARES OF THE STORIES

NIŚĪTHACŪRṆI'S FIRST REFERENCE

Kālikācārya punished Gardabhilla, a despot by dethroning him. Kālikācārya was an intellectual giant perfect in all respects, and like Bāhubalī, Bambhadatta, Sambhūta and Harikeśabala, he defied his opponants & humbled them.

"Who is Gardabhilla ? Who is Kālikācārya ? Why did he carry out the punishment ? These are the various questions which arise.

Gardabhilla was a ruler in the city of Ujjaina and Ācārya Kālaka who is well versed in astrology and astronomy stayed there. Gardabhilla took away to his palace Kālaka's beautiful young sister. Ārya Kālaka and Sangha (congregation) persuaded the King but to no avail. Excited by this incident Ārya Kālaka took a solemn vow to uproot King Gardabhilla. He clothed himself in a madman's garb and wandered around to cross roads, market places & highways, raving:– "What if Gardabhilla is a King ? or, if his harem is beautiful, then what ? or if his subjects are well clothed then what ? or, if I make my living a begging, then what ? or if I sleep in a forlorn house, "Then what ?" Kālaka Ārya went to Pārasakūla where a King named 'Sāhi' ruled; he was well received. Absorbed in *nimitta* he comes under the control of Kālakasūri. Enraged at some cause, one day Sāhānūsāhī (Emperor) sent to this petty Sāhi King a sword bearing the words " Cut off your head". Kālakasūri advised him not to destroy himself. To which the Sāhi King said, "I cannot disobey my overlord." Ārya Kālaka suggested to him as well as to others petty Sāhi Kings (who received swords with similar instruction) to go to Hindukadeś. This Sāhi King sent instructions to other Sāhi Kings to join him and accordingly these 96 Sāhi Kings went to Sorațh. They could not proceed further owing to the advent of the monsoon. They settled at Sorațh dividing the land in 96 parts. This arose the Śaka dynasty under strange circumstances.

After the rainy season Kālakācārya urged them to invade the kingdom of Gardabhilla. They were joined by Kings of Lāța and other places who had been insulted by Gardabhilla. Gardabhilla after fasting for three days tried to make use of the She–Ass Magic which had propensity to make people fall on the ground & spit blood if they heard the noise of the braying of She–Ass. Ārya Kālaka knew of this and he advised 108 soldiers to shoot arrows, on the mouth of the She–Ass as she opened her mouth to bray. They did accordingly and magic failed leaving Gardabhilla receipient of kicks,

urine and excrete. Ujjaina was lost. Sarasvatī was taken back in the fold. Thus Gardabhilla received his punisment.

Incident II

A pupil asks, "Why is the auspicious termination of the Paryuṣaṇā festival fixed on the fourth?"

Ācārya says " The data fixed by Ārya Kālaka should be observed". The pupil wants to know the reason.

Ācārya relates:-After peregrination from place to place, Kālakācārya reached Ujjayinī where he stayed for the rainy season. Balamitra ruled there. Balamitra had a sister named Bhānuśrī who had a son named Balabhānu. By nature he was genial and religious minded and as a result, he used to remain always in the service of the monks. Ācārya's discourse brought about a change in his outlook and he initiated himself in the fold of the monks. Balamitra and Bhānumitra were distressed and as a result Kālakācārya left the place without passing his Paryuṣaṇā days there. Some Ācāryas maintain, "Balamitra & Bhānumitra were the nephews of Kālakācārya who was greatly respected and honoured. In the royal court, there was a Brāhmaṇ (Pūrohit) who was a contumer of Jain religion and was envious of Kālakācārya as he was vanguished by him in a debate. This resulted in Brāhmaṇ saying, "Whatever this heretic says or does is without the triad." This language urged Kālakācārya to enter further into arguments and the Brāhmaṇ was silenced. This resulted in a trickery and Brāhmaṇ said "It is not becoming that people should tread on the same road on which Kālakācārya walks for that gives rise to treading upon his foot prints and as a result great disrespect occurs which would bring evil fate and so ask him to go." Kālakācārya recognizing the king's intention left.

Some Ācāryas are of the opinion that the king ordained that food which cannot be consumed by sādhus should be given which resulted in his leaving the place.

Incident III

Due to the aforesaid reasons or some other cause Kālakasūri left the place. During his *Vihār* he reached Pratiṣṭhāna but before he reached the place, he sent over a message to the people to observe the Paryuṣaṇāparva after his arrival there. King Sālivāhana who was a devout Jain ruled there. Hearing of the arrival of Kālakācārya, the congregation went to receive and pay respects to him. Ārya Kālaka entered the city with great pomp and grandeur worthy of a state reception. He suggested that the termination of the Paryuṣaṇā festival should be on 5th day of first half of Bhādrapad to which the Śramaṇa sangha agreed. The king said, "My Lord, on the fifth there is a festival of Indra which people will not observe without me and so I will not be able to perform pūjā (worship) of Jina's & monk's on that day and so celebrate the Paryuṣaṇā day on the 6th." Ācārya replied "We cannot overtake the day." The king suggested to fix it on the 4th to which Kālakācārya agreed.

Thus with the agreement of the congregation and according to scriptures, Kāla-

kācārya terminated Paryuṣaṇā on the fourth which is still followed by all monks.

The king decreed a great festival and asked the womenfolk of the harem, "You observe a fast on Amāvāsyā and on the following day after preparing food and drink, give them first to the monks and then do the rest by observing a three days fast. The populace did accordingly. From that time onwards there has been a festival in Mahārāṣtra known as 'Sramaṇapūjā.'

SECOND REFERENCE IN BṚHATKALPASŪTRA'S NIRYUKTI

To preach before monks in Suvarṇabhūmi and quote examples of the *Dhulīpūṇj* and the arrival of pupils etc :–

Ārya Kālaka who is well versed in all branches of knowledge comes to Ujjayinī with a big retinue. His pupil's pupil (Sāgaracandrasūri) is at Suvarṇabhūmi. Finding that his pupils do not obey him, Ārya Kālaka makes up a decision to leave his pupils as to have perfect peace of mind and these pupils will be brought to their senses feeling very much ashamed. Following this line of thought, he tells the owner of the upāśraya, "I go somewhere else. My pupils will feel of my absence. You should not tell them anything and if they insist, rebuke them telling, "He has gone to Suvarṇabhūmi where Sāgarcandrasūri resides." Ārya Kālaka left the place the same night leaving his pupils asleep.. He entered the upāśraya where Sāgarcandrasūri stayed. He was not given due respect by Sāgarcandrasūri as he was old. After the discourse before the congregation, Sāgarcandrasūri asked, "Old man, did you like the discourse?" Ācārya without disclosing his identity said 'Yes'. Sāgarcandra proudly speaks of his reputation.

Not seeing Ārya Kālaka next day morning, the pupils grew restive & anxious, and they earnestly started in search. Restless & bearded they approached the owner of the upāśraya putting several questions but were informed "How can I know the whereabouts of your Ācārya if you know nothing about him?" His pupils were distressed and when they persisted for more information, they were informed in a rebuking tone that as he was displeased with their conduct, he had gone to Sāgarācārya in Suvarṇabhūmi. With this piece of information, they started for the destination. Being accosted in the way they were asked by the people 'Who is this Ācārya?' 'Ārya Kālaka' was the prompt reply. Sāgarācārya was told by the people that Ārya Kālaka is on his way to this place with a big retinue. Hearing this, Sāgarācārya told his pupils, "My preceptor, master is coming. I will ask him to solve our abstract problems."

The monks of the retinue of Ārya Kālaka arrived there and asked Sāgarācārya, "Has Ācārya come here?" "No, an old man has come." "How does he look?" When Sāgarācārya learnt that old monk who had come is Ārya Kālakācārya, he felt himself very much ashamed and asked his pardon. After completing the usual formalities, he asked to be forgiven.

Later Sāgarācārya asked "Please let us know what is Kṣmāśramaṇa?". Ācārya replied "Beautifully! But do not be proud." This he substantiated with a parable of the heap of sand to show that how knowledge has steadily diminished from the time of Gaṇadharas. Now it has decreased beyond all proportion. You should not be vain glorious of your knowledge. The gradation of intelligence moves back by succession of matter & greater back to omniscience.

Thus with astounding conduct, Ārya Kālaka forgave them and advised them of the right course.

THIRD REFERENCE IN BṚHATKALPACŪRṆI

A King named Anila, the son of yava ruled at Ujjayinī. He had a son named Gardabha and a daughter named Adoliā who was very handsome. Yuvarāj had a secretarỳ named Dīrghapṛṣṭa. Yuvarāj was enamoured of the sister Adoliā and as a result his body grew leaner and leaner day by day. This was disclosed when his secretary insisted to know the cause of his continued ill health. Secretary said "If you feel enamoured of her, you take her to some place & then enjoy to satiate your lust". Thinking that people will come to know of this union, she ran away somewhere.

FOURTH REFERENCE IN VẎAVAHĀRACŪRṆI

Ārya Kālaka brought the Śakas to Ujjayinī and those who accompanied him thought he was one of them and hence they did not serve the King properly. The King did not pay their salary. Without means or maintenance, they started invasion. As a result of good deal of parsuasion, they resided there & began to serve the another King.

FIFTH REFERENCE IN ĀVAŚYAKACŪRṆI

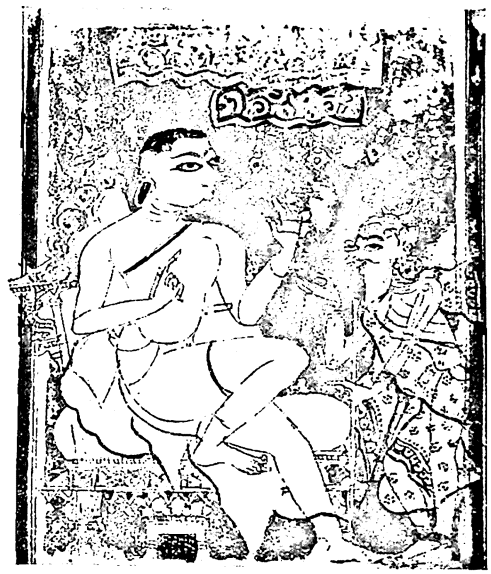
True narrative means सम्यक्वाद (*Samyakvāda*). How this happens is related hereunder:

There was a King named Jītśatru ruling over the city of Turuviṇī whose queen was of low birth. She had a son named Datta, whose maternal uncle named Ārya Kālaka, had turned a monk. Datta was a repository of evils and he attained ministership by means of service at gambling. He forced the King to flee away by creating differences amongst his sons and himself assumed the rulership. He performed religious rites including yajñas.

Once seeing his maternal uncle (Kālakācārya) he became very angry and asked him the fruits of yajña (sacrifice). Kālaka replied, "This results in going to the hell". Datta asked him in an angry tone, "How do you know that sacrifices have hell as their fruits?" "On the seventh day you will be cooked in a pot." Datta asked "Is there any proof?" Kālaka said, "On the seventh day excreta will fall in your mouth." These words raised the anger of Datta who said "How will you die?" He replied, "I will live like a monk for a number of years & then go to heaven," Datta was furious and



चित्र ३७ Fig. 37



चित्र ३८ Fig. 38



चित्र ३९ Fig. 39

he ordered Kālaka to be arrested. Kālaka was brought in his midst along with his soldiers. Kālaka was ordered to be well tied & handed over to him.

Days passed by and the King forgot the days which passed since the incident. A *Pūjārī* (worshiper) passed on the royal road with a basket of flowers in his hand. Unable to restrain himself, he voided excrement on the highway & covered it with flowers, the King set out on this royal road on 7th day seeking to kill Ārya Kālaka. On way he was defiled by the excrement splashed by the hoof of a horse. He thought that he will now die and without asking the sepoys he went back. His sepoys knowing this felt that king should be killed before he reached home. Accordingly he was caught and another person installed as a king. Datta was held up in a dog's box with doors closed. Fire was ignited below and he died a fearsome death. This is the true story of Kālakācārya.

SIXTH REFERENCE IN DAŚACŪRṆI

Ārya Kālaka decided to terminate the *Paryuṣaṇā* festival on the fourth. Why?

Balmitra & Bhānumitra were kings of Ujjayinī. Their nephew Balbhānu was initiated in the priestly order. The wicked kings outlawed Ārya Kālaka which resulted in Ārya Kālaka coming to Pratiṣṭhāna, where Sātavāhana, a Jain king ruled. The king started the festival of *Śramaṇa Pūjā* and instructed the members of his harem not to observe '*Aṭṭhama*.' *Paryuṣaṇā* days were fast approaching and Ārya Kālaka told the King Sātavāhana "The termination of the Paryuṣaṇā festival falls on the fifth day of the Bhādrapad". The king replied, "Indra Mahotsava (festival) falls on this day and I. will have to perform all rites and hence I will not be able to worship the idols and do service to the monks. I therefore implore you to have the last day of the Paryuṣaṇā on the 6th. Ācārya replied," *Paryuṣaṇā* cannot be extended till "the 6th." The king suggested then to fix the fourth which was agreed to by Ācārya and thus 4th was fixed with a reason.

RECENSIONS OF THE KĀLAKĀCĀRYAKATHĀ

Pancakalpacūrṇi states, "There is a reference to Ārya Kālaka in Lokānuyoga. By reading this, an auspicious hour and day was not fixed which would make a monk stationary after initiation into the monk's order." As a result of a story of '*Nimitta*' (cause & effect) was made in the presence of the people. The King Sātavāhana asked three questions; after the arrival in Pratiṣṭhāna. A prize of one lac *mudrā* was fixed for reply to each question. The first question was who prepares round balls of excreta in the stomach of animals. The second question referred to the quantity of water in the seas and the third inquired as to whether Mathurā would be captured or not ?. In reply to the first question, the king presented an invaluable armlet. The second question brought a *kuṇḍal* (errings). Ācārya replied 'I do not require these things. I showed only a remedy of the cause.' At this time, '*Ājīviko*' rose up and said that they are gifts from our Guru 'master'.

Pancakalpacūrṇi states another fact about Ârya Kālaka that as a result of the destruction of sūtras, he wrote '*Gaṇḍikānuyoga*'[1] Jain Sangha of Pāṭaliputra heard this '*Gaṇḍikānuyoga*' and adopted it with a view that *Sangrahaṇī*[2] will be useful to students with slow memory. Ârya Kālaka wrote *Prathamānuyoga*[3] and other learned books.

Various anecdotes clustering about the name of Kālaka are found in different *Cūrṇis.* Some of the anecdots have submitted themselves in a single story of Kālakācārya in a literary form. Kālkācārya Kathās have appeared at varied intervals commencing from the 11th century but the story related by Śrī Devacandrasūri is the biggest and the oldest and can be considered a model to be followed. Therefore an effort is made to understand the different threadbares of this story and later a comparative study will follow.

BRIEF OUTLINES OF THE STORIES

Story I: Sāgarcandrācārya, pupil's pupil of Kālakācārya was told the meaning of the story while preaching him for his vain glorious attitude and the story runs as under:–

FAMILY HISTORY OF KĀLAKA

A city named Dharāvāsa existed the days of yore in the continent of Jambūdvīpa in the land of Bhārata (India). There was a king named Vairasiṇha whose popularity to initiate into widowhood the wives of his foes was known throughout the length and breadth of the land. Pre-eminent among his entire harem was the queen, Surasundarī who had a son named Kālaka who was the embellishment of all polite accomplishments. (Re; Miniatures 23,27,29, 56 and 85).

KĀLAKA'S HORSE RIDING AND CURIOSITY

One day Kālaka was returning after riding exercises and suddenly he heard a sound in a mango grove which was sweet and deep like the rumble of rain bearing clouds. This acted on his curiosity and he directed himself in the direction to find out the cause. He saw a vast congretation of persons hearing attentively to a religious discourse expounded by the Jinas, preached by the revered Âcārya Guṇākarasūri who was sitting in their midst with his retinue of monks. Kālaka sat down before Guṇākarasūri after paying best respects (Refer Miniatures 1,21,45,50,56 and 84).

GUṆĀKARASŪRI'S RELIGIOUS DISCOURSE:

Keeping the prince and the whole concourse in mind Guṇākarasūri continued:–

1. There is a reference to '*Gaṇḍikā*' in the criticism of *Nandīsūtra* इक्ष्वादीनां पूर्वापरपर्वपरिच्छिन्नो मध्यमभागो गण्डिका, गण्डिकेत्र गण्डिका–एकार्थाधिकारा ग्रन्थपद्धतिरित्यर्थः।
2. Niryukti' Sangrahaṇi. Bhāṣya, Cūrṇi and Tikā are incorporated in the collection. In earlier times such collcetions were written in as each Āgama but many of them have disappeared.
3. This information about Panckalpacūrṇi has been collated from an essay on 'Ārya Kālaka' written by Muni Mahārāj Śrī Kalyāṇvijayjī.

There are four ways of testing the gold rubbing, cleaving, heating and beating, and the wise man also tests religion by study, practice and virtues of penance and compassion.

A *jiva* (soul, animate being) knows no beginning or end and perenially attended by *Karma* (which have no beginning) is always kept in misery through sin but *Jiva* attained bliss through religion. Religion is primarily based on regulation of conduct, *Śrutadharma* and austerity, which is recognised when purified as gold by touch-stone, splitting and heating.

Prohibition against the taking of life and doctrines of meditation, study and rest are corner touchstones of religion. The prohibition against killing, control of mind, body and speeeh are right knowledge, perception and conduct are the tenets on which rests the cleaving of religion. The doctrine concerning meditation upon existence gives freedom from the binding of *Karma*. Purification by these varities ushers is true religion. Religion not getting sanctity through these mediums or securing maturity through any of these channels, disappoints as a result.

This is man's highest aspiration or goal and one who is deceived in this pursuit is necessarily deceived in all benevolent things without any shadow of doubt. One who is not deceived in it, is not deceived in them; therefore it is ordained that the wise must undergo the crucial test with keen foresight.

The prince was deeply moved by the sermon of Guṇākarasūri and the weight of his *Karma* diminished, a state of grace leading to the taking of the five great vows arose in him and he began to say "Oh, you of great fame ! I was overtaken by *mithyātva* (falsity); your exposition of the basis of religion have brought new light". Tell me "What I should do ?"

KĀLAKA ADOPTS THE PRINCIPAL OF RESTRAINT OF MIND, SPEECH AND ACTION

Guṇākarasūri recognising the state of mind of Kālaka tells him of the guiding principles of Jain monks. Kālaka made an avowed acceptance and approached the king (his father). With great distress, his father, mother & the rest of the family allowed him to go and accompanied by many princes, he became a monk with his sins subdued.

He became a devout *gītārtha* (accomplished monk) after adopting two kinds of *śīkṣāś* (instructions); duly perfected, Gāṇākarasūri installed him in his place as a head of the *gachchha* (sect). Accompanied by a retinue of 500 monks, he came at the city of Ujjayinī, and took up his abode in a park situated to the north of the city which was suitable for monks being free from animal life. Knowing the arrival, the city folk hurried to pay their salutation. After paying due respects, they sat down there which was rendered holy by the arrival of a great souled master. In a voice suitable for the occasion, Kālakasūrī started preaching the religion initiated by the Jinas which resem-

bled a conflagration in a thicket of the trees of misery. The congregation was deeply moved by the soul stirring appeal. All assembled were full of praise for Kālakasūri & thus deeply moved left for their homes

ABDUCTION OF THE NUN SARASVATĪ (SISTER OF KĀLAKASŪRI).

Time's winged chariot moved on for days which were utilized in awakening the elect to the light like lotuses by Kālakasūri. The magnanimity of the discourses led the nuns to arrive there who were devoted to the pious. Amongst these new followers, there was one nun named Sarasvatī, younger sister of Kālakasūri who held a bundle of books in her hand like Sarasvatī (Goddess of wisdom), yet not lacking in respectability (Sarasvatī is incestuously married to her father Brahmā). The new follower was deeply endowed with great splendour like Gaurī (name of Pārvati, consort of Śiva) yet her heart was not obsessed by *Bhāva* (the world-Śiva); with a mentally clear state of mind like a river in autumn yet without *Kugrahas* (perversity, etc.). She was the embodiment of fortune like Lakṣmī (Goddess of fortune who carried a lotus in her hand) yet not lustful *(na Sakāma)*, delighting all mankind like the crescent of a rising moon.

This august personality was pre-eminent by her virtues and beauty, diligently observing the function & duties of a nun. Sarasvatī, sister of Kālakasūri and now a nun was going out to attend the call of nature when she was perceived by the lord of the city of Ujjayinī, King Gardabhilla and she was forcibly cast into the harem against her will. She cried out addressing her brother Kālakasūri, master of the faith and chief of the monks, "Save for me the treasure of righteous living of which I am being robbed by the base King" (Refer miniatures 44 and 57).

EFFORTS TO PERSUADE GARDABHILLA

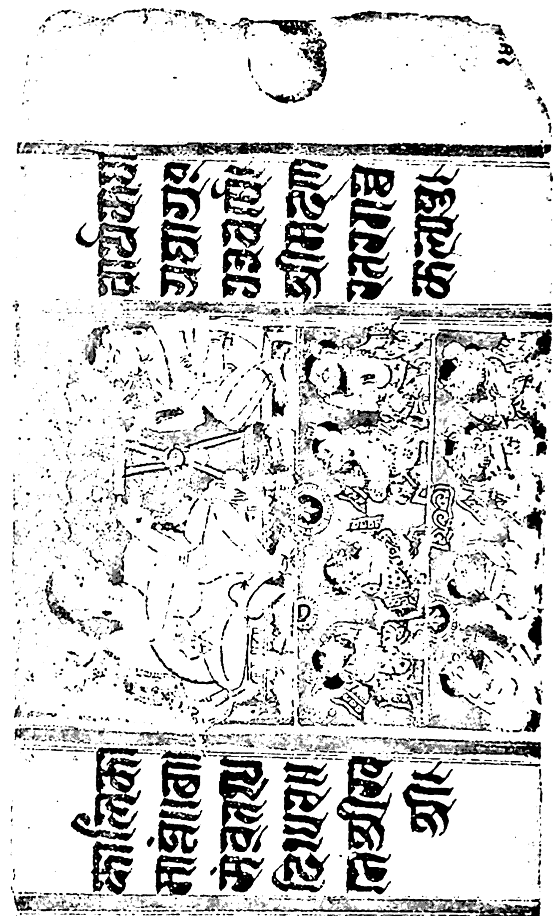
Getting cognizance of the incident, Kālakasūri said, "Great King! The rules must be deligently observed by those who hold the rule; justice and righteous living fall through if those who rule are careless in their observance. Ascetics seeking the protection of the ruler fearlessly perform their sacred functions in everlasting peace; such abodes are always protected by the rulers. Therefore free this woman. Do not defame the fair name of your family." For, it is said:

"He who commits the violatian of the chastity of another woman destroys his character & forsakes the reputation of a warrior. News of his act of infamy are circulated throughout the entire world and his family is painted black for ever."

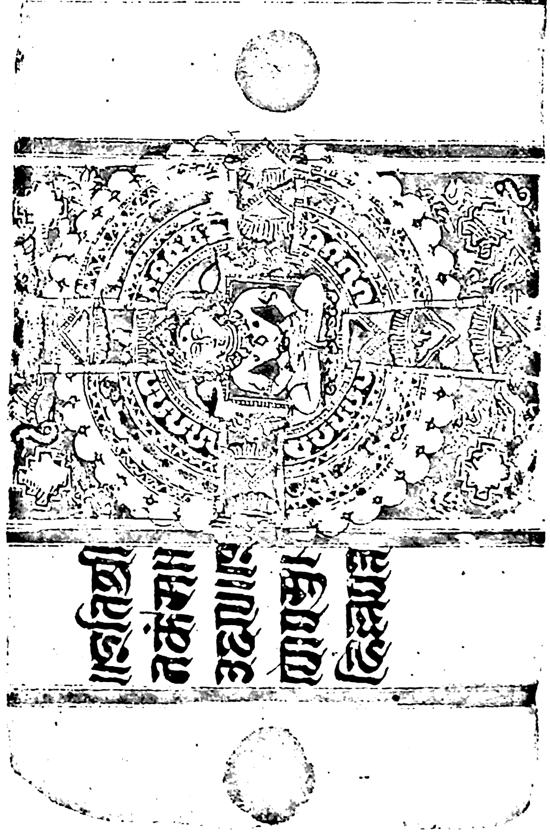
Therefore Kālakasūri said, "Great King! refrain. This is forbidden like the human flesh."

The King who was infatuated with lust lost the balance of his mind and was least moved by these persuasions for he who is blind misses completely the visible object lying in front, but he who is blinded by passion sees things which do not

Plate XVI

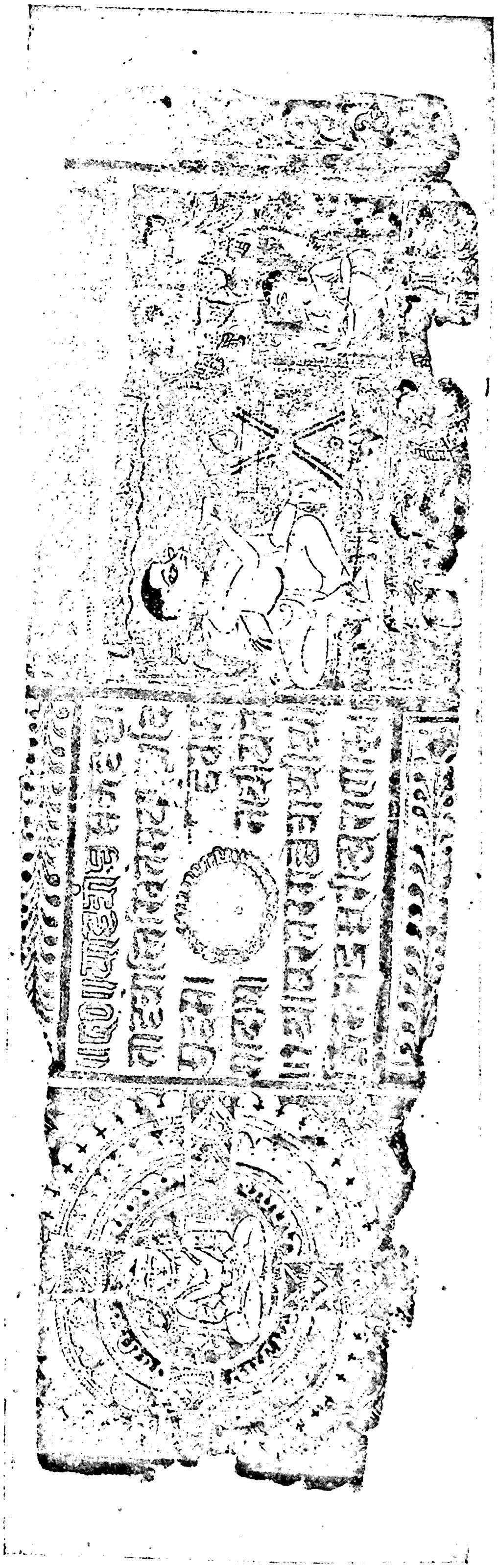


चित्र ४१ Fig. 41



चित्र ४० Fig. 40

Plate XVII



चित्र ४३ Fig. 43

चित्र ४२ Fig. 42

actually exist; the jasmine, the lotus, the orb of the full moon, beauteous creepers and branches are not comparable with the body of his beloved which is only a mass of impurities. yet he takes delight in it.

Therefore,, "Oh, King! free this nun. Do not commit a sin. If you start committings in, who else will observe righteousness?"

These observations couched in polite and respectful terms did not bring change to the slightest degree. This urged Kālakasūri to request the *caturvidha* congregation (Fourfold oongregation-monks-nuns-laymen-and laywomen) to persuade the king. This did not move Gardabhilla to give up his evil intention. Kālakasūri, as a result, was deeply moved resulting in anger and he took this severe oath.

KĀLAKASŪRI'S OATH.

"Persons who are foes of congregation (Fourfold Sangha) and who violate the sacred doctrine, destroy pious life, cast contempt upon them. May I behave like them if I do not uproot from his kingdom, This King Gardabhilla, breaker of laws?"

And this should be done and it is ordained by the *Âgama*. "Do not as far as possible resort to one who transgresses the law; salutary instruction should be given to one who is friendly and favourable. Monks, temples & especially the Jain faith should be protected with all might from hostility & derision.

Kālakasūri took the oath but he began to contemplate, "This King, Gradabhilla is bold and strong; he derives his strenght from the mighty magic art of a She-Ass. He should be dethroned with a device."

PROPAGANDA AMONGST THE POPULACE

Clothed himself in a madman's garb, Kālakasūri sauntered to cross roads, market places & broad highways raving these words:- "If Gardabhilla is King, then what? or if the harem is beautiful, then what next? or if kingdom is prosperous then what next? or if the city is architecturally adorned, so what? or if his populace is well dressed, so what? Or if I make my living a begging so what? or if I sleep in a deserted house, so what?"

SYMPATHY OF THE PEOPLE

Deeply moved by the words of Kālakasūri, the populace said: "Alas, the king has not acted fairly in the case of the nun Sarasvatī and as a result Kālakācārya, the repository of virtues has left his fold and moves like a madman in the city. This is very distressful."

Harsh criticism of the king was heard from all quarters and this urged the ministers to make an appeal to the king.

"Your majesty! do not act thus; set free this nun on whose account you are subjected to severe criticism."

"Moreover, a person led astray by illusions casts himself into an ocean of trouble which has never proved fallacious." The King hearing the words of his minister said in rage "Go, give this advice to your father." These words, silenced the minister who began to reflect, "Who can hold back the ocean leaping across its boundary?"

KĀLAKASŪRI'S MOVE TOWARDS ŚAKAKŪLA

Hearing this incident, Kālakasūri left the city. Travelling stealthily he came to Śakakūla whose nobles were popular as '*Sāhī*' and the overlord, the crest-jewel of all kings was called *Sāhānusāhī*. He stayed with one of the *Sāhīs* who was greatly pleased with his charms & spells.

Now, one day *Sāhī* in company with Kālakasūri was engaged in pleasant diversions (refer Miniatures 28,33,46,51,53,58 & 62), when the arrival of a messenger was announced "My lord! there is a messenger from the *Sāhānusāhī* waiting at the door." "Bring him right in" commandeered the Sāhī. The messenger was ushered in his presence and offered a seat. The messenger presented the *Sāhī* with a gift (refer miniatures 30 and 53) which changed the complexion of his face. Kālakasūri thought "Why do I see this sudden change? Servants seeing the favour of the lord are usually filled with joy like peacocks at the sight of clouds, however, this shows a dark face. So I shall ask the reason."

Then the messenger went to the *naṭṭaghar* which was shown to him by *Sāhī* soldiers. Kālakasūri then inquired: "How is it that you look gloomy although you have received a gift from the lord?" To which *Sāhī* replied, "Revered Sir! it is not favour that has come but wrath; because he sends a sword with name stamped whenever my lord is angry; and so for some reason or other he has become angry with me, for which he has sent the sword to kill myself. There must be no hesitation at carrying out his command failing which a severe penalty would follow."

Kālakasūri asked, "Is your lord angry with you alone or with anyone else?"

The *Sāhī* said, "Besides me, there are 95 other kings who meet with this fate. This is my conclusion at the appearance of figure '96' on the sword."

Kālakasūri then said, "If that is so, do not kill yourself."

The *Sāhī* answered, "When the lord is angry, he does not stop until he has destroyed the family; and my death will save the lives of the rest of the family."

Kālakasūri said, "If that is so, send your messenger to the 95 Kings & summon them, saying, "Let us go to the land of Hindūka."

Sāhī then asked the messenger, "Gentleman! who are the 95 others with whom His Highness is angry?" The messenger provided him with the information and was

allowed to go. *Sāhī* despatched his own messengers to all the ninety five Kings individually with a message; "Cooperate with me. Do not destroy your life. I shall manage everything."

They were not prepared to part with their lives and this factor urged them to come with all their equipments. They were accosted by Kālakasūri on their arrival and they asked Kālakasūri, "Revered Sūri! what must we do now?" 'Cross the Indus with troops and baggage trains and go to the land of Hindūka." advised Kālakasūri.

ARRIVAL OF THE ŚAKAS IN SORAṬHA

Heeding the advice of Kālakasūrl, they arrived in the region of Soraṭha. This ushered the rainy season, which rendered the roads impossible. They divided the region of Soraṭha where they decided to stay.

DESCRIPTION OF THE AUTUMN SEASON

This brought in the autumn season with blooming white lotuses like a great King with a gleatning parasol; petting the cowherds to frisking, with many white herons (long-legged wading birds) in sight, like the advent of the rainy season, when many white clouds move hither thither; attended by royal swans like a chief of monks, attended by illustrious Kings; with rutting elephants who come to the end of their mighty strength, like a splendid palace with deserted pavilions; and when the great streams run serene like the sentiments of kind hearted persons and the heavens are clear like the poetic outpourings; and the sky is free of the dust like the perfect monk free of passion, and the *Saptacchada* trees are delightfully studded with flowers like monks who are adorable to men of good disposition and the nights are well starred like rows of temples created by master architects and further, earth shines with ripened grain crops and lusty bulls bellow in the midst of happy cowheards. Stream of moon beams brilliantly illuminate the earth like a flow of nector. The travellers deceived by sonorous songs of rustic maids watch rice fields led astray from the road. The autumn had arrived delighting many creatures thus; *cakravāka* bird (which spends the night unhappily separated from its mate) was awake and unhappy longed to fulfil its thought of love.

ŚAKA'S INVASION ON UJJAYINĪ

Such gorgeous splendour of the autumn season which Kālakasūri saw urged him to accomplish his purpose and he said to the *Śakas*, "How is that you are sitting here doing nothing?" To which they replied, "Ordain us what next we must do?" Kālakasūri promptly replied, "Take Ujjayinī, which is the key to the prosperous land of Mālavā and where you will get a living according to your desires." They replied, "Let us then do so; but we have no supplies for we have in this land barely enough to eat." Hearing this, Kālakasūri turned potter's brick-kiln into gold by a mere pinch of magic powder (Refer miniatures, 47-52 and 59) and said, "Take this as your supplies." The *Śakas* divided the supplies and set out for Ujjayinī with all their equipments accom-

panied by kings of Lāṭa. They arrived at the outskirts of Ujjayinī. Gardabhilla knowing of the advance of a powerful army went out with a mighty force to meet the challenge. Battle ensued between the powerful armies (Refer miniature no. 60).

DESCRIPTION OF THE BATTLE

There is a veritable rainfall of sharp arrows *Jhasaras (śastra Viśeṣa)*, lances, spears, which is followed by throwing of disks, triple pointed javelins, maces and arrows. There appears a flood of fiery sparks resulting from the clash of swords, axes, spears and *kūngis* rendered hideous by the shouts of warriors. Even the rays of the sun are obstructed by the dust arising out of the movements of soldiers and horses. The battle raged with ferocity and the army of the King Gardabhilla fled like clouds driven by wind. The King knowing of the flight of his army entered the fort and stayed there with his troops ready for a siege. His opponents threw a siege round the city making access or exit impossible and offered resistance to Gardabhilla every day.

SHE—ASS MAGIC

One day the *Śakas* went out to offer resistance but to their amazement found the fort deserted. They asked Kālakasūri the reason of this strange experience to which he replied," To day is the eigth night and Gardabhilla will conjure up the mighty magic art "She-Ass" after fasting. Look, therefore, if anywhere on the tower, a She-Ass is visible. "Kālakasūri's observation was correct and he continued further" She-Ass will give a mighty bray on the termination of Gardabhilla's spell and every biped or quadruped belonging to the opposite army hearing it will fall on the ground & vomit blood. Therefore withdraw every living biped or quadruped to a distance of four miles and leave with me a hundred and eight bowmen. (Those who take aim by sound.) Everything was done as directed. Kālakasūri directed the bowmen, "When this She-Ass opens her mouth to bray, you fill her mouth with arrows before she makes a single sound. You will not be able to shoot if she makes a sound. Therefore stand alert with arrows drawn to the ear."

They did precisely as was directed. The beast was injured as a result of her mouth gettiug filled in with arrows shoot from the bows drawn to the ear and was not able to bray at all as its power was overcome. She passed urine and ordured upon the conjuror himself, kicked him, and left straight away (Refer miniatures Nos: 19,48, 54, 61, 67, & 86)

DEFEAT OF GARDABHILLA

Kālakasūri then said, "Take him now, his strength was great as this magic art." Wall was breached & the *Śakas* entered Ujjayinī and took Gardabhilla prisoner alive, bound and offered him to Kālakasūri (Miniatures 3,4,31 & 61).



Kālakasūri then addressed him "Here you are, most wicked, shameless fellow ready to do the basest deeds, now fallen from your royal state. You disturbed the sanctity of the character of a nun against her will. You did not pay any attention to the request of the congregation and the result is your present predicament. Person deluded by a mighty delusion destroys a Nun's virtue and lays fire to the profit arising from the enlightenment of the Jain religion. Having annihilated the benefit of enlightenment, you must wander now in the *Saṃsāra* so full of interminable woe–why mention that which you will experience here in this·life? You will be the flowering of the tree of your insolence for the congregation when you undergo multifold pains arising from beating, bondage, and disgrace. You shall wander in the endless round of existence experiencing the troubles of going the way of hell-beings, animals, lowmen and demons–this will be its bitter fruit. The wicked man puffed up with pride and arrogance dishonours the congregation but he falls himself headlong into the great and fearful abyss of misery. Only *Jīneśvar* (Supreme Lord) is able to describe the woe, which human beings endure as a result of the insult to the Jaina congregation. You have rendered yourself unfit for parleys as a result of your deeds. Nevertheless I see you burdened with the weight of many evil deeds and encircled as you are with rings of terrifying flames rising from the conflagration of misery, I speak to you once again out of compunction.

"First confess your fault and guilt, then perform expiation devoting yourself to the practice of severe austerities with a view to cross the ocean of misery."

Gardabhilla heard Kālakasūri speaking thus in compassion but he had a great deal of painful *Karma*. He felt afflicted in mind, Kālakasūri recognising the state of his mind, said "you are set free once. Go now, you are exiled from the land." The king hearing the remarks of Kālakasūri drove Gardabhilla out of the country and he wandered about free and wretched. "He shall wander, die and wander endless time in the dreadful ocean of the fourfold *Saṃsāra* (hell-dwellers, animals, men and gods.) through the misery of the ripening of that *Karma*."

THE ŚAKAS SETTLE AT UJJAYINĪ, VIKRAMĀDITYA

The *Sāhi* with whom Kālakasūri had stayed and who carried out his instructions was proclaimed the overlord and the rest stayed as his vassals enjoying the pleasures of the rulership. They were called the *Śakas* as they descended from the *Śaka* family. Thus arose the dynasty of *Śaka* kings. They devoted themselves to teachings of Jinas and passed their time happily sporting like bees about the lotus-feet of Kālakasūri (Refer miniature No. 32).

Years later Vikramāditya assumed the rulership of Mālvā uprooting the *Śaka* dynasty. He subdued many Kings by his valour and attained great popularity for sterling charactor and marvellous deeds. He prophitiated the king of *Yakṣas*[4] by his bravery

4. Yakṣas are supernatural custodians of wealth.

and secured three boons by which he offered gifts without discriminating between a friend and a foe. He distributed wealth and made his folk free of debt or obligations and established his own era in the world.

Thereafter, providence gave birth to a *Śaka* King who uprooted the earlier lineage and ruled over Ujjayinī where many vassal Kings stood at his command. Thus 135 years of Vikrama era elapsed and established his own era known as *Śaka* era. This digression has been related to explain the *Śaka* era.

Now the original theme relating to the story will be told. Kālakasūri, then reestablished his sister in the discipline. Kālakasūri made confession and expiation and took over the leadership of his group.

Incident II

KĀLAKASŪRI VISITS BṚGUKACHHA (BROACH)

There was than a city by the name of *Bṛgukachha* (Broach) ih the south, where the nephews of Kālakasūri on his sister's side stayed They were named Balmitra and Bhānumitra King and heir-apparent. They had a sister Bhānuśrī, who had a son named prince Balbhānu.

As soon as Balmitra and Bhānumitra learnt of the arrival of Kālakasūri, they sent their *Mahant* (high priest) named Matisāgara to Ujjayinī. He went there and approached the *Śaka* King with great importunity requesting him to allow Kālakasūri to leave. He requested Kālakasūri thus :

"Revered Sir ! kneeling with forehead, hands and knees and filled with devotion, Balmitra & Bhānumitra pay obeissance at your lotus feet and they further entreat that sun of absence has issued burning rays which have charred our bodies, drench us with the water of preaching coming from the cloud of your presence. Oh, ocean of the compassion, have pity on us and allow us to worship your feet which are capable of destroying all sins."

After reporting to the *Śaka* King, Kālakasūri went to *Bṛgukachha*, where a rousing reception awaited eagerly. He was honoured with a well deserved devotion by Balmitra, Bhānumitra, Bhānuśri, and Balbhānu and he preached a sermon which brought to light the transitoriness of existence.

KĀLAKASŪRI PREACHES : BALBHĀNU'S RENUNCIATION OF WORLDLY LIFE

"Worldly life is worthless like a heap of corn chaff. Wealth is alert like a flash of lightning. Youth is fleeting like a traveller moving stealthily. Lust & delight are carriers of excruciating pain; wealth brings ill health to mind and body. The company of intimate friends ends in sorrow. Life's green leaves have a tendency to decay. Such

being the state of affairs, Ye elect, your present state is suited to salvation. You detach yourself from idleness. Concentrate your mind in the attachment of gods, small or great. Respect your teacher. Give alms to the deserving. Avoid the bond which brings us back to life again. Always observe five adorations. Hold Jain temples in honour and worship devoutly. Observe twelve meditations. Pay no attention to discourtesies to the faith. Confess your guilts before a good teacher. Ask pardon of every creature. Repent and expiate your sin; hold no evil thoughts. Undergo the ascetic's tortures with all your might. Suppress all feelings, which are causes of woe. Meditate on good & worthy subjects and thus cut short the stalk of rebirth. What more should I say? Conduct yourself like this and you will attain eternal bliss *(Mokṣa)* straight away (Refer miniatures 17, 25, 41).

Hearing this discourse of Kālakasūri, a state of grace conducive to religion arose in Balbhānu and holding his folded hands on his head, he said; "Oh master! save me, a miserable creature from the bondage of *Saṃsāra.* I am terrified with the horrors of existence. Give me the initiation taught by the Jinas cherished by the noblest men. Please do not delay if I am eligible."

Kālakasūri recognizing the strong determination of the prince, initiated him into the monk's order immediately after taking permission of his relatives according to established rules.

The whole concourse which consisted of kings, officers and citizens paid homage to Kālakasūri & dispersed. Monks also devoted themselves to the prosecution of their duties according to the doctrines of the religion. All citizens, taking the heed from the example set by the prince, affirmed themselves to the observance of Jain religion, and justified the saying, "Like king, like subjects."

MANOEUVRES OF RĀJPUROHITA (ROYAL CHAPLAIN)

Rājpurohita was deeply moved by such an unexpected change over in the city. Excessive affliction of his mind urged him to address the king in the presence of Kālakasūri, "Your Majesty! what have these heretics (who are addicted to practices that are without the triad) started doing?" This strain of address urged Kālakasūri to answer his arguments, which silenced him completely. *Rājpurohit* resorted to trickery and won over the king using specious talk as follows :–

"This mighty ascetic, the abode of all virtues, mighty power, exalted by gods, demons and men should be respected by the entire three worlds. Therefore, Your Majesty! it is not desirable that you should walk on the same road on which he walks, as this gives rise to treading upon his footprints. Disrespect results by treading upon a master's footprints which brings in evil fate. Therefore, you should send away this ascetic."

This trend of thought won over the king's mind and he said, "That is so. But how can I ask him to leave?" To which *Purohit* replied: "Your Majesty! let improper

alms be given everywhere in the city; and when proper food and drinks are not profe-rred, he will leave of his own accord." The king then said, "Act accordingly." *Purohit* proclaimed everywhere in the city. "Gifts bestowed upon monks by preparing food for them of a particular kind bear great fruit." The populace started acting accordingly. The monks saw this unprecedented occurance which was reported to Kālakasūri. He fathomed the intentions of the king and decided to leave the place without observing *Paryuṣaṇā* festival and went to the city, Pratiṣṭhāna (Paiṭhaṇ) which was the ornament of the land of Mahārāṣṭra.

Incident III

KĀLAKASŪRI MOVES TOWARD PAIṬHAṆ

Kālakasūri sent over a message to the people of Paiṭhaṇ to observe the *Paryuṣaṇā* after his arrival there. King Śālivāhana who was a devout follower ruled there. (Refer miniature No. 22)

He was filled with joy like a peacock awaiting the advent of rain and in due course, Kālakasūri arrived there. King Śālivāhana learning that Kālakasūri had arrived, went out to pay his respects with his retinue & fourfold congregation. All paid their respects to him with sincere devotion (Refer miniatures Nos : 2,34)

PRAYER TO KĀLAKASŪRI

"Thou who awakenest the pious to the light like lotuses, a sun against the wide diffusion of the thick darkness of delusion, a lion in the forest to destroy the most arrogant, wicked heretics as though they were elephants.'' "Whose auspicious feet shine with the rays from the diadems on the crests of the kneeling kings who rule over multitudes of men who art devoted to the exaltation of the Jina's doctrine, who art water for (washing away) the dirt of the stains of the Kali age (the last and most degenerate of the four world ages, being that in which we live.)" Who hast crossed the ocean by doctrine transmitted from yore to suit the time, a mighty battle-axe in the battle of the Kalpa against the serpent like creeping enemies pride & lust.

"Therefore, thou repository of all virtues, compassionate, exalted in conduct, free of strife, whose name is auspicious by taken without superior, reverence be to thee, lord of monks."

KĀLAKASŪRI'S BENEDICTION

As the king bowed thus, the revered sage gave him *Dharmalābha* (benediction) as follows :-

"The acquisition of righteousness, which is the sole flood of water to cleanse the mass of filth caused by the stubborn stains of the Kali age which is like the flam-ing weapon of Valasūdana (*Indra*) to destroy all the mountain ranges of woe which surpasses and outdoes the power of the desired gem, the wishtree; the wishbowl, the

Plate XIX

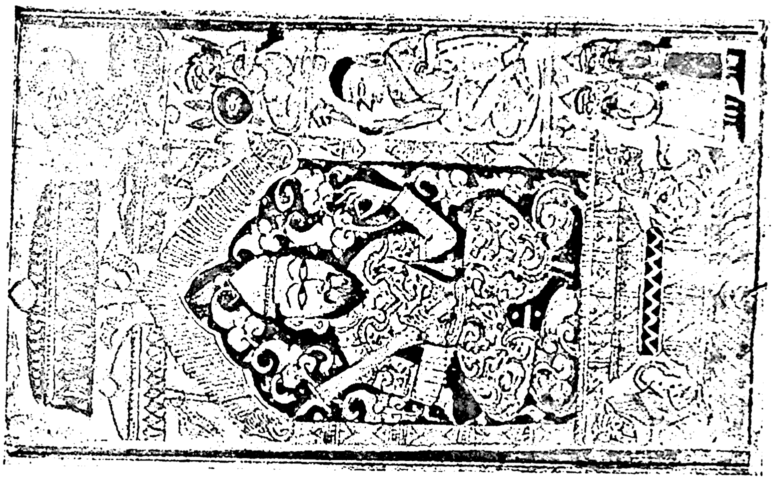


Fig. 46 चित्र ४६

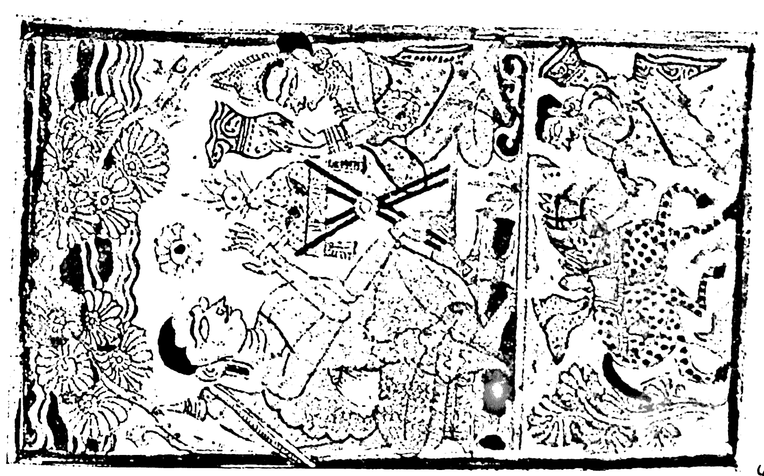


Fig. 45 चित्र ४५

wishcow and other such, which is ferry to bring one across the ocean of existence, which is like a hammer to smash the gate bolts of that city so hard to win Heaven and salvation–may it, Oh king, be yours, taught by the Jinas and their *gaṇadharas* (first disciples).

DECISION OF PARYUṢAṆĀ DATE

Kālakasūri was given a rousing reception with great pomp and he paid respects to all temples. He settled himself in an abode rendered innocent for use of monks. Jaina Sangha (congregation) received him daily with great honour. King Śālivāhana paid him special respects and so did the servants. *Paryuṣaṇā* festival days arrived in due time.

The festival of Indra takes place in Mahārāṣtra on the fifth day of the bright half of the month of Bhādrapada and so the King made a representation to Kālakasūri: "Revered Sir! in accordance with the custom of the people, Indra festival is celebrated by a procession. This falls on the last day of Paryuṣaṇāparva. This will create great confusion which will leave no time for me to worship, bathe and honour the Jinas. Therefore be kind enough to celebrate the *Paryuṣaṇā* on the sixth."

The revered Kālakasūri replied: "Our earlier master have said that *Paryuṣaṇā-parva* should not come later than the night of the fifth of the bright half of Bhādrapada, even though *Merū's* peak should waver or the sun should rise in the west."

"For" Kālakasūri continued: "It is said in *Āgamas* that revered Mahāvīra observed the *Paryuṣaṇāparva* (festival of the cessation of rain) after a month and twenty days [5] of the rainy season had passed; so did the *Gaṇadharas* (his chief disciples) and their disciples followed accordingly in continuous succession and so did our master and so we observe *Paryuṣaṇāparva*. It must not come later than that night."

The king said, "If that be so, let us observe it on the fourth." Kālakasūri replied," So be it. There is no harm in it; for it is said in the *Āgamas* (scriptures); *Paryuṣaṇāparva* can be observed earlier.

The king was filled with great joy and said, "Revered sir, you put me under great obligation. Therefore on the day following the last fast of the *Paryuṣaṇā* festival, womenfolk of the palace will serve breakfast to the monks." After going to the palace he commandeered the womenfolk of the palace, "You should observe fast on the new moon day *Amāvāsyā* and you will first serve breakfast to the monks and then break your fast on the following day. Therefore serve the food & drink which is ceremonially proper." "For" it is said in *Āgamas* that "It is extremely fruitful to serve food & drink to one weary from travelling or to one accomplished in the scrip-

5. From the 15th day of first half of Aṣāda to the 5th day of the first half of Bhādrapad.

tures or to one taking out the hair of the head with hands." They thought it was a three days fast (*aṭṭhama*) that was made on the *Paryuṣaṇāparva*. The breakfast came on the day after the first day of the fortnight." People saw this and they too followed honouring the monks. Since this time, a festival is being observed in Mahārāṣtra called '*Śramaṇapūjā*' (abode of monk worship).

It was thus Kālikācārya concluded *Paryuṣaṇā* festival on the fourth and the entire congregation concurred[6]; & for that reason the *Pākṣika* (mid-month) rites were observed on the fourteenth though directed by the *Āgamas* (scriptures) to be on the full moon day.[7]

Incident IV

REMEDY TO TEACH DISOBEDIENT PUPILS

Endowed with virtues, Kālakasūri moved from place to place. As a result of this ripening *Karma*, his disciples became disobedient. They did not pay any attention to what he said or ordained. Then he spoke to them further:

"Oh, you persons of great attainments, you have been born in noble families. Such immaculate, monkhood is difficult for Indra and other gods. My children, do not render your painful asceticism profitless by disobedience and neglect of the commands of your master."

And he continued further: "Whoever disobeys the commands of his master inspite of observing fasts of six, eight, ten, twelve, fifteen and thirty days wanders endlessly in the *Saṃsāra*. Kūlakavālaka performed painful penance in the forest but he went to hell as he disobeyed his master. Even though one does penance submitting to the scorching heat of the sun, he will not attain salvation if he does not carry out the commands of his master although he might have been the lord of heaven in a previous existance."

Kālakasūri's advice carries no effect and his disciples continue to show disrespect

6. This reference is in C. D.
7. This reference does not appear in C. D. though it appears in A. B. Mid-month (fortnightly) and such other rites are to be observed on *Pūrnimā* (15th day). This is the result of insistance of some Gachchhas (sanghas). Āchārya Hīrvijaysūri in a footnote says according to the author of B manuscript: "Books written three hundred years before give direction to observe religious ceremonies of the rainy season on the 14th day (*chaudaśa*). This is substantiated by a reference to *Sandehaviṣauṣadhī* (संदेहविषौषधि) (Notes on Kalpasūtra). Some person might have taken liberty with the text; but nobody knows." The author of B manuscript has put this footnote but feeling doubtful or for whatever reasons he has added second footnote. "त्रणसो वर्षथी लइने केवळी भगवानो ज जाणे" Śrī Hīrvijaysūri wrote this in Saṃvat 1630 at Kuṇagar (कुणगेर) in Pāṭaṇ as result of finding no substantiation in earlier manuscripts. When devout Śrāvakas asked his other religious minded brethern, they were informed, "We ourselves have written accordingly."

& disobedience. They talk with him rudely and do necessary penance according to their sweet will and perform their duties as monks as they like. Kālakasūri feels an urge to leave his obstinate & disobedient disciples and strenuously practice self restraint.

As it is said: "A disciple who goes at his own will, comes at his own will, stays at his own will and acts at his own will must be abandoned by his master at his own will."

Therefore Kālakasūri said, "I shall leave these disobedient disciples."

Next day when disciples were fast asleep at night, Kālakasūri informed the owner of the monk's resthouse of his intention. "I am going to my disciple's disciple, Sāgaracandrasūri. If these disciples repent and beseech you with importunity, scold them properly, frighten them and tell them." He left the place leaving these instructions. He arrived at his destination after walking by easy stages. Thinking that the venerable monk was just an ordinary type Sāgaracandrasūri did not pay much respect which was due to him.

It is customary that when one monk meets another whom he does not know, he should rise and if the monk is known to him earlier he should give him respect which is fitting according to his dignity.

Losing sight of this rule of discipline, Sāgaracandrasūri did not rise before him. At the conclusion of the exposition of the scripture, Sāgaracandra had not succeeded in overcoming the hardship "Conceit in one's own knowlege[8]" asked, "Venerable sir, "How have I given the exposition?" Kālakasūri replied, "Excellent." Then Sāgaracandra said further, "Won't you ask me something?" Kālakasūri said, "In that case expound impermanence." Sagaracandra said, "Let me expound some other point, which is difficult." He replied, "I do not understand a difficult point."

Then Sāgaracandra stated, "Should we not ponder over the topic that there is no religion?" Kālakācārya said, "*Dharma* (religion) does not exist; it is beyond the operation of the *Pramāṇas* (means of acquiring knowledge) namely, direct sense apprehension etc, like an ass's horn." as it has been said:

"We consider that there can certainly be apprehension of an object through direct sense perception and in its absence through inferenee; through authority for that which is beyond inference. But this *Dharma* is not apprehended through the *Pramāṇas* which consist of direct sense of apprehension; hence there is no need to concern oneself with that subject,"

Sāgaracandra's thinking revealed, "How now here is one, who takes after my spiritual grand father." In regard to the statement '*Dharma* does not exist' there is a clear contridiction between the two members of proposition. If we say, 'Does not

8. One of the twenty two hardships which Jain monks must overcome.

exist?' How can we also say '*Dharma*' if we say '*Dharma*,' how can we predicate of it 'Does not exist?' Now, if we speak of the word *Dharma* on account of the common acceptance by others, then we ask you, sir, whether common acceptance by others is or is not for you a means of apprehending knowledge. If it is means of apprehension, our contention is established; if it is not a means of apprehension, we have a fallacy as before. If it is said that *Dharma* does not exist because it is beyond the field of operation of the means of obtaining knowledge, namely direct sense perception etc., this is also false; *Dharma* and *Adharma* are apprehended by direct sense apprehension through their effects." For it is said:

"*Dharma* brings birth in a noble family along with bodily perfection, good estate, long life and wealth. Unsullied reputation, knowledge, riches and fortunes are concomitant factors. *Dharma* saves us from wilderness (or the *Saṃsāra*) and the peril. *Dharma* followed faithfully yields heaven and salvation."

And again: "Some Vidyādharas proud of their charms look like the lord of Vidyādharas derisive of others; while others who are disfigured are like jackals. "Some have perfectly mastered all the books of learning and look like *Bṛhaspati*; others wander about as if they are blind owing to the darkness of ignorance."

"Some are delighting the hearts of men enjoying the three kinds of happiness; others forsaking the objects of humankind are being avoided like snakes."

"Some ride on elephants with white parasols above their heads and their glory extolled by heralds; others run before them."

"Fulfilling the hopes of their friends, some bear unsullied fame which fills the surface to its circumference; others bismirched, fill their belly with difficulty."

"Some bestow alms and their wealth increases like fame; of others not bestowing alms, wealth is taken away by kings & thieves."

"The fruit of *Dharma* & *Adharma* is obviously seen. Oh monk, forsake *Adharma* and prectise assiduously *Dharma* alone."

"On this side, those wicked disciples not seeing the master made vigorous searches and at last went to the owner of the rest house whom they asked, "*Śrāvaka*, please tell us the whereabouts of our master." It is you who should know about your own master. How should I know?" They said, "Do not speak in that tone. He would not go out without informing you." Then the owner of the rest house with a deep frown on his face said, "You wicked disciples, you do not obey your master. If he admonishes you, you do not carry out his reminders & prohibitions. There is a great harm to a master who does not impose reminders, etc." For it is said in the *Āgamas* (scriptures.)

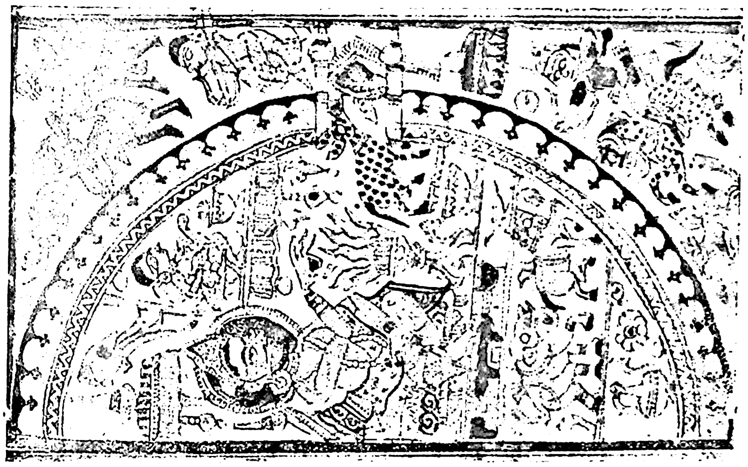


Fig. 48

चित्र ४८

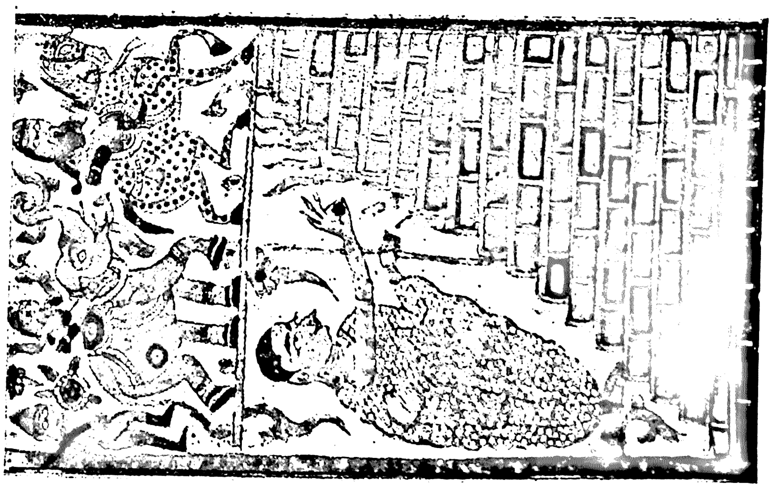


Fig. 47

चित्र ४७

"Lightning cuts off the heads of persons who come for refuge (*śarṇam*). Similarly a worthless and rule-neglecting master destroys the schools of monks who come to him for refuge (*saranīyaṇam*). It brings no good result though one licks with tongue if he imposes no reminders. Beating with a stick is profitable if he imposes reminders. Schools forsaking regulations must be forsaken by its master according to scriptural injunctions."

"You failed to submit to the commands of your master and your disobedience urged him to abandon you. Therefore, wicked disciples, depart from my sight. Otherwise you will say, "We were not told.''

Exasperated with fear they conciliated with owner of the rest house saying, "Show us our master once, so that we continue the rest of our lives obeying his commands and orders and thus pave a way to please him." "What more should we say? We shall obey him without and hesitation. Therefore be merciful to us, Oh *Śrāvaka*, Tell us where the master has gone." Feeling that the disciples are brought round, he sent them to Sāgaracandrasūri. A company of monks went their way and people asked them, "Who goes there?" They said 'Śrī Kālakasūri.' The news gathered momentum. Sāgaracandra also learnt of the proposed arrival of his spiritual master.

He asked Kālakasūri, "Venerable Sir, is my spiritual grandfather coming?" The latter replied, "I too have heard so."

One day, the monks who were in search of Kālakasūri arrived. Sāgaracandrasūri arose. They said, "Sit down. These are only the monks. The master has come ahead of us." Sāgaracandrasūri said, "No one has come here leaving an old monk behind." At this juncture after attending a call of nature, Kālakasūri entered and the company of visiting monks arose before him. Sāgaracandra was amazed at this incident and said, "Why this?" The monks repied, "He is our revered Kālakasūri."

Sāgaracandra stood up embarrassed and asked for pardon (Refer miniature 36). He began to reproach himself severely. The master said, "Do not be distressed. The fault is not one of your character, (acquired through actions of previous births), but of carelessness (lack of attention to desirable practices, attention to undesirable.)"

Once he filled a measure with sand & poured it out somewhere in a heap. Again he filled and measure and again he poured it out. He continued thus process of filling and emptying the measure; at last, the measure was only partly full. The master then said, "Have you understood anything?" Sāgaracandara replied, 'Nothing.' Kālakasūri said; "This measure of sand was full so was Sudharmā's (disciple of Mahāvīra) knowledge of scripture full & perfect; in comparison with that of Sudharmā Jambūsvāmī's (disciple of Sudharmā) was a little less and was imperfect that of Prabhava was still less then his and more imperfect; then with the sixth (of *Śrūtakevalīs*) the Exalted ones too are said to be gone-no longer appear. Thus by degrees, it lessened and

lessened untill that which your teacher received from me was very meagre and that which you received from him is still slighter. Further scriptural knowledge has in this *Duḥṣama* age lost its excellence and become small. Therefore, take no pride in such scriptural knowledge. No person should believe that he is the most intellectual savant.

Thus with marvellous conduct and attended by his disciples who were obedient to him, Kālakasūri moved from cities to cities & towns to towns.

Incident V

EXPOSITION OF NIGODAS AND SAKRA

Now once upon a time there was the king of Gods (*Śakra*) with shining body, wearing long garlands, pearl studded necklace, as well as necklaces of triple strands, his arms stiff with beautiful armlets and bracelets his cheeks scratched with earrings, his head shining with a crest which had the radiance of most brilliant gems-in short, his whole body bore ornaments and clothed in spotless attire. *Śakra* was seated on a beautiful lion-throne in the court of the *Sāudharma* heaven (the highest of the heavens of the Gods) in the midst of the three assemblies of the seven armies, seven generals of the *Trāyastrṃsata* gods and the *Aṇgābhirakṣaka* (body-guards) gods, the *Sāmānika* (noblemen) gods and other gods dwelling in the *Sāudharma* heaven namely the *Lokapālas* (world protectors) and others and amongst the goddesses, he used the survey half the world by his powerful clairvoyant knowledge taking his pleasure in power of attending this rulership over the noblest gods.

Then he saw through *Avadhijñān* Jina lord *Sīmandhara* seated in the midst of *Samavasaraṇa* (hall of preaching of Tīrthankara) in Pūrvavideha preaching sermons to the assembly.

He arose quickly and standing there worshiped the exalted one, by means of his magic power as chief of the gods, he went to the lord's presence. He sat down in his own place after worshipping the lord and listened to the Jina's discourse who spoke on the subject of the *Nigoda*[9] creatures (Refer Miniatures 24, 37, 40, 62, 65, and 87).

When the Lord of the gods heard him, his eyes opened wide in astonishment, he performed an *Anjali* of the hollow of his hands and putting it to his head, he spoke with the deepest veneration; "Oh lord, is there now in India in this degenerate *Duḥṣma* age, anyone who knows how to give so precise exposition of the *Nigodas*?"

The Jina answered, "Lord of the gods, Kālakasūri even now knows how to expound the *Nigodas* as I have expounded them to you" (Refer Miniature No. 65).

Hearing this, *Śakra* came here out of curiosity disguised as a Brāhmaṇa and worshipped Kālakasūri and requested him, "Revered sir, I am exceedingly curious to

9. *Nigoda* souls are the lowest of all and permeate all matter and space. They have none of the senses.

know the exposition of *Nigoda* creatures which the Jinas have stated in their doctrines." Then the chief of the sages in a voice, sober & sweet like rain laden clouds said, "Listen attentively if your curiosity is aroused a good deal." "Oh fortunate being!" (Refer Miniatures 38, 49, 55, 63, & 88).

"The balls are innumerable; innumerable *Nigodas* make one ball, each *Nigoda*, there are innumerable beings."

After a detailed exposition by Kālakasūri, *Śakra* asked him further: "Revered sir, I desire to put an end to my life by starvation on account of advanced age.[10] Therefore, tell me how much life is still left for me."

Kālakasūri attentively tested by means of his holy scriptural knowledge (*Śrutajñāna*) there appeared days, fortnights, months, years and centuries, palyas. Recongnising by his unexcelled knowledge that the duration of his life was two Ataras (oceans). Kālakasūri came to know that this person was *Śakra* wielder of the Thunderbolt.

Kālakasūri then said, "you are Indra" and at this juncture the disguised person took his original form with beautiful earrings & nice attire (Refer miniatures Nos 39, 49, 55, 63, 66, and 88).

His forehead, hands and knees touching the earth and filled with devotion, Indra bowed to Kālakasūri and prayed: "You preserve the doctrine of the Jinas even in this fiercely afflicted *Duḥṣama* age. You are adorned with virtues. Reverence be to you, Oh lord of monks. Your wisdom shines spotless even in this degenerate age astonishing the three worlds. Reverence be to you, O lord, your wonderful conduct have brought eminence to the Jain faith and congregation-we adore your lotus like feet."

The lord of the gods praised Kālakasūri thus reciting multitude of Kālakasūri's stainless virtues and then he arose in the sky and arrived at the Sāudharma heaven.

Knowing the measure of his life, Kālakasūri too took the vow of *anaśana* (stoppage of eating any food) and by exercising the right of starvation went to heaven.

PECULIARITIES OF OTHER STORIES

The rest of the stories are based almost on similar or common angulanties which sets the first story on a different level. They bear out amazingly unitarian character. However, it is proper to judge the recensions in light of the various anecdotes which the surround stories of Śrī Kālaka. The recensions have been stylistic and as a result an effort is made to study the comparative merits. This adds to the existing information and knowledge.

10 *Śakra* had assumed the appearance of a Brāhmaṇa of advanced age, as the illustrations always make clear.

Second Story

The name of the *Guru* (preceptor) of Śrī Kālakasūri is Śrī Guṇasundarsūri (Śloka 7). Śakakūla lies opposite the banks of the river Sindhu (38). Sāhi King is moved by Knowledge and *Dharmakathā* (religious story) (40). This story describes the instruments and vehicles used in warfare till the 12th Century (49).

Third Story

King Darpaṇa was the name of a King of Ujjayinī. A yogī gave him a magic art named Gardabhī which resulted in making the King known as Gardabhilla (prose between Śloka 3-4). The name of Śrī Kālaka's sister was Sīlamati. Ācārya went to Pārasakūla, where he pleased Sāhi Kings by his knowledge and wisdom (This story makes no reference to the incident of gold bricks). Gardabhī was She-ass magic.

Balmitra was enthroned at Ujjayinī by Sāhi Kings. Śrī Kālakasūrī returned again to Ujjayinī when he initiated Balbhānu into the monk's order without the permission or knowledge of Balmitra and Bhānumitra probably thinking he could act in loco parentis. This enraged them and they decided to exile him but their sister Śrī Bhānuśrī said, "Don't you forget Gardabhilla incident? Or the person who dethroned Gardabhilla is our maternal uncle, Śrī Kālakasūri." Their anger cooled down and they dicided to welcome him. Gangādhar, a royal chaplain slily warned the king of the impending disaster if Śrī Kālakasūri was allowed to stay a little longer. Getting forewarned of the intention of the King, Śrī Kālakasūri left for Paithaṇ where *Indra Mahotsava* was being observed on Bhādrapad, Sudi 5.

Earlier *Paryuṣaṇāparva* ended on Aṣāḍa sudi *Pūrṇimā*. Later the day changed to Aṣāḍa Vadi, 10. There was another change which brought the day to Bhādarvā Sudi 5. This duration of a month and twenty days stands for ever.

The King Sālivāhana told the womenfolk of his harem: "You should observe the newmoon fast and *pakkhī pratikramaṇ* and on the following day, there will be a *Pāraṇā* (breakfast) for you as well as for the monks as from 2nd to 4th, there will be a three-days fast." This day, since then is popular as '*Śramaṇapūjā*' festival.

Śrī Haribhadrasūri finding that the monks are unable to undergo a three-days fast decided to have *pāraṇā* on the 3rd.

Reference V in Incident VI (Page 4) pertains to Śrī Datta where a reference is made to the fruits of the Yajña.

Fifth Story

The city Dharāvās is situated in Magadha (2). The King of Ujjayinī is referred to here as Darpaṇa as in story III (18). This story writer's opinion as to who succeeded the throne after the defeat of Gardabhilla is divided. Some say-Śaka ascended the throne while others are of the opinion that Balmitra and Bhānumitra nephews of Śrī

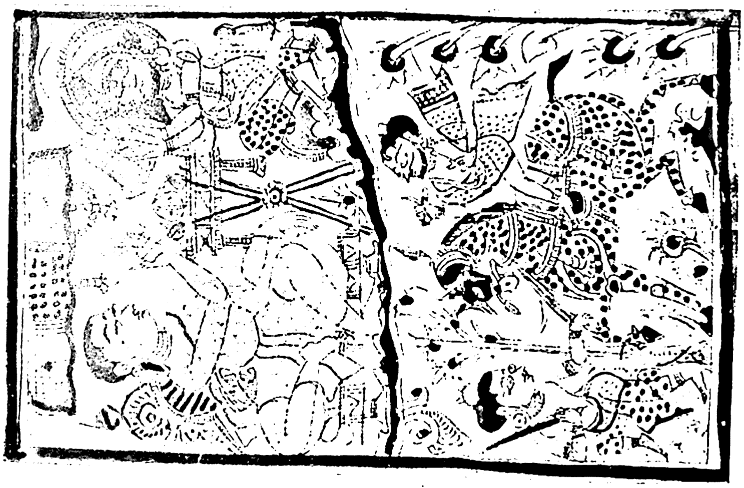


Fig. 50 चित्र ५०

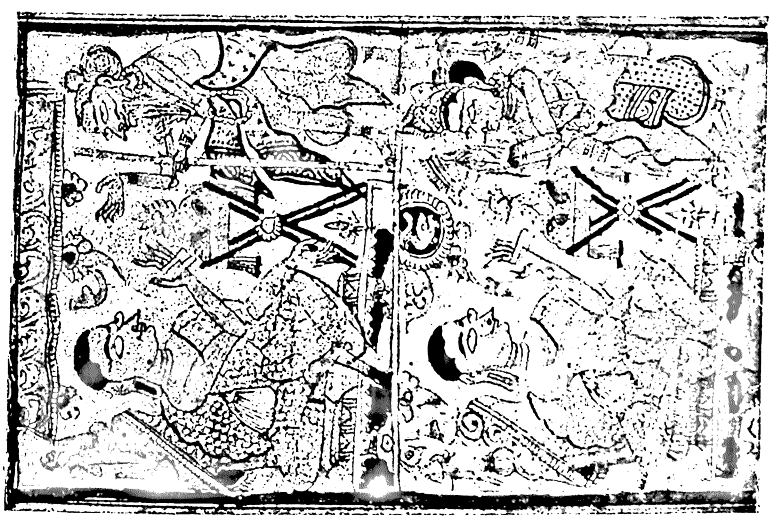


Fig. 49 चित्र ४९

Kālakasūri-ascended the throne (43). The name of the *Purohit* (chaplain) of Balmitra is Gangādhar (49).

Eleventh Story

The city of Dharāwās is situated in Magadha (2). Gardabhilla's name is stated as Darpaṇa (10). Śrī Kālakasūri went to Śakakūla but he initiated a monk into Ācārya-pad (ship) before going there (31) Śrī Kālakasūri thought at first of going to his father but felt ashamed as a result of being a Kṣatrīya (32). He went to Śakakūla. No person feels humiliated or defeated at any time by virtue of knowledge (34–36). After crossing the Indus, Śaka Kings went to Soraṭha & established at Ḍhankagiri (55). Sāhi Kings approached Śrī Kālakasūri when they fell short of money. Śrī Kālakasūri got a dream which carried the message "Victory will be your's" and brought a magic powder which would turn earth into gold (63–67). After reaching the outskirts of Mālavā, Śaka Kings & Śri Kālakasūri sent a message to Gardabhilla requesting him to release Sarasvatī (69). Infatuation and lust coupled with the pride of his knowledge, he paid no heed to the request but retaliated (72--76). This story states the name of the *Purohit* (chaplain) to be Gangādhar (87). Śrī Sāgaracandra's name is stated as Sāgaradatta (110). Indra shifted the door of the residence and went to his abode (119) (Refer miniature No.66).

Fourteenth Story

Śakakūla Kauberi is in the North (33). Śrī Kālakasūri pleased the Sāhi Kings by incantations (35). A graphic description of war is given.

Fifteenth Story

The termination of the *Paryuṣaṇāparva* was on the 4th. *Cāturmāsī* and *Pākṣika Pratikramaṇa* were performed on the 14th day, instead of Pūrṇimā and Amāvāsyā day. But *Pakkhī Pratikramaṇa* were performed on the 14th in earlier times, which is substantiated by *Pākṣika sutra–Cūrṇī, Mahāniśīthasūtra, Daśavaikālika Śrutaskandha* and *Samarāiccakahā* (61--62). The queens of the King Sātavāhana used to observe the austerity of Nandīśvar (63).

Seventeenth Story

The overlord of the Sāhi Kings possessed seven lacs horses and Kings had ten thousand horses (45). Śrī Kālakasūri kept this overlord of Sāhi pleased by various means (46). After defeating the Kings of the countries of Panchāl and Lāṭa, Sāhi kings invaded Ujjayinī (67). King Gardabhilla does not go out with his army to fight but adopts the medium of She-ass magic (68). Munisuvrata Svamī was in Śakūnikā Tīrtha of Broach (100). Two monks were sent a head before proceeding to Pratiṣṭhānpur (114). This story states that Śrī Sāgaracandrasūri was in Ujjain and not in Suvarṇabhūmi (131). Śrī Kālakasūri asked Śrī Sāgaracandra about *Aṣṭapuṣpi* (five Mahāvratas) (5) *Ragadveṣ Tyāga* (6) *Dharmadhyāna* (7), *Śukla Dhyāna* (8) (142). Indra's question about *Nigoda* to Śrī Kālakasūri is almost like the story of Āryarakṣita (153).

Twenty third Story

There have been three Ācāryas who were popularly known by the name of Kālaka in the history of the Jain church. Kālakasūri I, died in the year 376 of the Mahāvīra Era, he was the author of *Prajñāpanāsūtra*[11] and he was known as Śyāmācārya. He was twenty third in chronology from Sudharmāsvāmī and is popular as the expounder of the doctrine of *Nigoda*. Some authorities justify him to have existed in Vira 320. This opinion is not shared by majority of the sources. This confusion has resulted due to bare statement of dates without detailed references. This may be the date of some important event in his life or initiation into the monk's order.[12]

Kālakasūri II. The brother of the nun Sarasvatī & the subjugator of the King Gardabhilla existed in Vīra 453. He was the maternal uncle of Balmitra and Bhānumitra. Some assign the date of change of *Paryuṣaṇāparva* to Kālakācārya IV who was the maternal uncle of Balmitra and Bhānumitra.

Kālkasūri III. Flourished in 993 of the Vīra Era (V.S. 523) who is credited with altering the date from 5th to 4th.

Similarity of names have created great confusion. First and second stories can be identified with the first as the matter relating to both is almost alike.

Merchants of the different centres of Bhārat carried on business of different merchandise and brought many kinds of goods in Dharāvās.

The attributes of the King Vairīsiṇha, his queen Surasundarī, their son Kālaka, nun Sarasvatī, & Śrī Guṇakarasūri & description of Vairīsiṇha's assembly, forest, customs and attitude of monks, rainy season, war, hunger etc. are beautifully referred to in a glowing attire of sonorous verse.

Kālakasūri went to Pratiṣṭhān in the year 993 of the Vira Era (V.S. 523), where he changed the last day of *Paryuṣaṇāparva* from 5th to 4th.

Twenty-fifth, twenty seventh and twenty eighth stories

King Datta's insistence to know the fruits of Yajña (sacrifice) referred to before is stated here.

Twenty Sixth Story

In the first incident, a reference is made to the story of Datta asking Śrī Kālakasūri to describe the fruits of Yajña (sacrifice). The second refers to King Prajāpāla of Śripur having a son named Kālaka and a daughter named Bhānuśrī. Kālaka entered the monk's order and Bhānuśrī married the King Jitārī of Bhṛgukachha (Broach), who bore two princes-Balmitra and Bhānumitra. The third reference is to the alteration of

11. *Paṭṭāvalīsamuccaya*, p 46
12. Śāh, Chronological Problems, p 83

the last day *of Paryuṣaṇāparva* to the 4th from the 5th by Śrī Kālakasūri in Pratiṣṭhāna. The fourth reference is to the disobedient pupils and Śrī Sāgaracandra. The fifth refers to the coming of Indra to hear a discourse on *Nīgoda*. The sixth refers to King Gardabhilla's abduction of the nun Sarasvatī. The overlord Sāhi Kings is referred to here as Sādhanasiṇha and Sāhis are stated to have come and stayed near the mountain Ḍhaṇk.

Thirtieth Story

Śaka Kings came and stayed near the mountain oi Ḍhaṇka. A reference is made here to the abduction of the nun Sarasvatī.

3

COMPARATIVE STUDY OF DIFFERENT STORIES

Comparision of the first and second story shows that some references and contexts are not only allied but also contradictory and some clues serve as an addenda to the original theme. However, to have the correct historical perspective, an effort is necessary to study and to compare these diversions and rescensions.

1. INCIDENTS FROM STORIES & NUMBFR OF KĀLAKĀCĀRYAS

Eight incidents are gathered from diverse references and stories which are briefly stated hereunder:

1. Dethronement of King Gardabha (Darpaṇa) consequent on the abduction of the nun Sarasvatī.
2. Reference to Balmitra and Bhānumitra, Kings of Bhṛgūcachha and nephews of Āryakālaka having exited his maternal uncle Āryakālaka from Bhṛgūcachha (Broach) (or Ujjayinī).
3. Alteration in the observancc of the last day of the *Paryuṣaṇāparva* (from 5th to 4th) to suit the King Sātavāhana of Pratiṣṭhāna who was a devout Jain.
4. Desertation of the disobedient pupils and going to Śrī Sāgaracandra who was pupil of Kālaka's pupil.
5. Delivering a discourse on the *Nigoda* doctrine before Indra.
6. Telling King Datta of the fruits of the Yajña (sacrifice).
7. Proper reading of the objects before ājīvakos (Jains).
8. Compilation of *Prathamānuyoga*, *Gaṇdikānuyoga* and *Kālakasaṃhitā*.

Out of the eight references, the last two are still unpublished or unknown and whose original sources, it has not been possible togather. Other references appear in different *Prabandhas* and *Cūrṇīs*, but references with which the name of Kālakācārya is associated have created strange complexities as these incidents occured at varying periods. Moreover, the stories which assemble round the name of Kālaka are not confined to one person but more who are seperated from each other by appreciable duration of time.

Upādhyāya Samayasundar's Kathā (No 23) written in V.S. 1666 as well as

Plate XXII

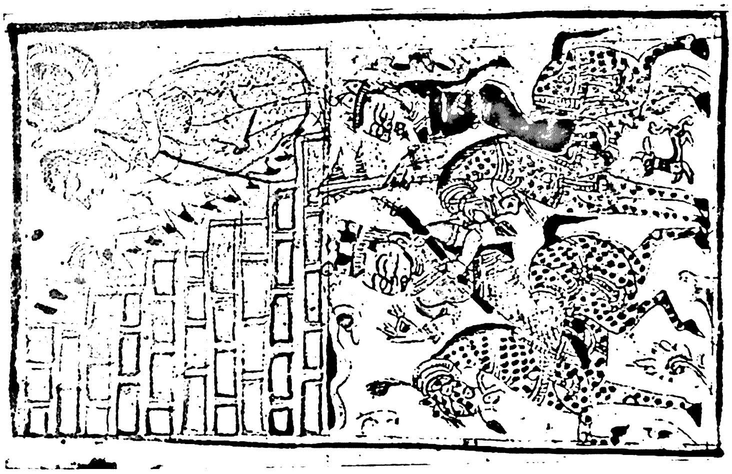


Fig. 52

चित्र ५२

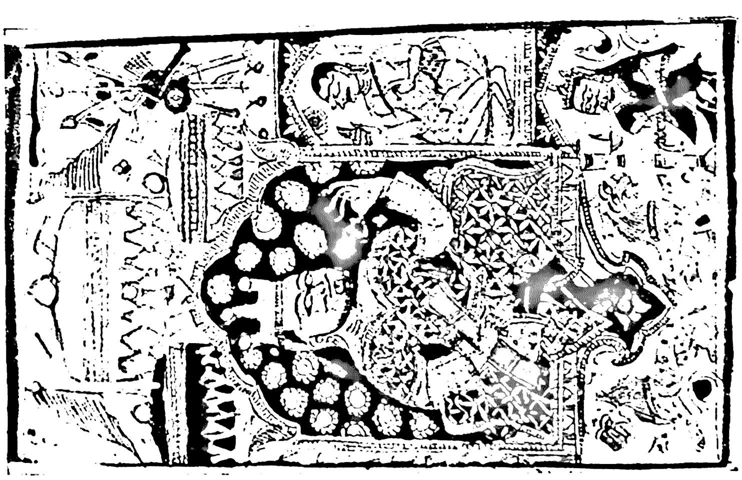


Fig. 51

चित्र ५१

information provided by other gāthās[1] justify the existence of more than one Kālakācārya. Three Kālakācārya's are known to have lived at intervals :

1. Kālaka I known as Śyāmācārya lived in 335 of the Vīra Era. Vikrama ascended the throne in 470 of Vīra Era.
2. Kālaka II secured the return of Sarasvatī in 453 of the Vīra Era.
3. Kālaka III flourished in 993 of the Vīra Era who altered the last day of the *Paryuṣaṇāparva* from 5th to 4th.

Kālaka I known as Śyāmācārya remained in office till 335 of the Vīra Era which –is subtantiated by *Yugapradhāna Sthavīrāvali* which states that he was born in 280 of the Vīra Era, initiated into the monk's order in 300 of the Vīra Era & attained the high status of Yugapradhāna in 335 and died in 376 of the Vīra Era. This gives the span of his life to be of 96 years. Thus the 5th occurence has a link with Āryakālaka of the name of Śyāmācārya who was popular as the expounder of *Nigoda.*

Kālaka II. His name is associated with the abduction of Sarasvatī and defeat of Gardabha (Darpaṇa) in 453 of the Vīra Era and the ultimate return of Sarasvatī to her order. All stories and anecdotes are unanimous in the foregoing incidents. Thus the threadbares of different stories moving round Kālaka I fit in like a proverbial glove to Kālaka II.

Kālaka III's association with the incident of the alteration of the date of the *Paryuṣaṇāparva* does not fit in properly as tradition is found to contradict itself. This incident of the alteration of the date occured during the King Sātavāhana of Pratiṣṭhāna, and research scholars are unanimous on this point. The Āndhra dynasty with whom Sātavāhana was associated ceased to exist long before 993 of the Vīra Era. Moreover, Kālaka is reported to have been driven out of Bhṛgukaccha by Balmitra and Bhānumitra who ruled in the first century B.C. The episode of the alteration of the date stands confuse. It is proper to associate Kālaka II with this move as he went to Pratiṣṭhāna,

The *Ratnasancayaprakaraṇa* reports of a fourth Kālaka in 720 of the Vīra Era who was held on high esteem by Indra.

"सत्तसयवीसअहिए कालगगुरू सक्कसंथुणिओ"

(*Sattasayavīsa ahie Kālagaguru Sakkasaṅthunio*)

This assertion finds no historical or any other convincing support.

---

1. सिरिवीराओ गएसुं पणतिसहिएसु तिवारससएसु ३३५ । पढमो कालगसूरी, जाओ सामज्जनामुत्ति ॥
चउसयतिपन्नवरिसे ४५३, कालिगगुरूणा सरस्सई गहिआ ।
चउसयसत्तिरि ४७० वरिसे, वीराओ विक्कमो जाओ–पञ्चवस्तुकम् ॥
तेणउसनवसएहिं, समइक्कंतेहिं वद्धमाणाओ । पज्जोसवणाचउत्थी, कालगसूरीहिंतो ठविया ॥
–तीर्थोद्गालिक प्रकीर्णकम् ।

There is a reference to Kālaka II in 2nd, 4th, 7th & 8th anecdotes. It is problematic to decide with which Kālakacārya incident sixth has direct bearing. However, reference to the story of the King Datta makes an indirect indication to Kālakācārya I.

Upādhyāya Śrī Kalyāṇvijayji makes a detailed and thought–provoking reference in a critical essay entitled 'Āryakālaka'[2] in Hindī and hence further discussion is ended.

2. GARDABHILLA OR GARDABHA AND HIS CASTE

All stories and anecdotes refer to the name of Gardabhilla. Some attribute to him another name Darpaṇa. No clue is provided to know his caste but history associates this name to different individuals. Gardabha and Gardabhilla Kings are separate identities. Gardabhillas were Pahlava rulers who derive their names from their great ruler Gondopharnes.[3] Gardabha was a Greek King who ruled at Ujjayinī in the first century B.C. and Gondopharnes or the Gardabhillas ruled in the first century A.D. There is a reference to the Yavana King Gardabha in '*Bṛhatkalpacūrṇī*

"उज्जैनी नगरी, तत्थ अनिलसुतो नाम जवो राया। तस्स पुत्रो गर्दभो नाम राया ॥"

Ujjainī Nagarī tattha Anilasuto nāma javo rāyā (See p. 4 of this collection) which means Greek King named Anilsuta of Ujjayinī had a son named Gardabha.

Drawing the analogy, Anilasuta of *Bṛhatkalpa Cūrṇī* is the same as Antialkidās of the coins found in Avanti[4] and his son Gardabha who is mentioned in the Mathurā. Lion capital inscriptions as Khardama or Khardda[5]

This Khardda or Gardabha was known by these names as he was possessed of She–ass magic. His Hindu name was Darpaṇa. Yevanas bore a soft corner for Hinduism. Historians would not have remained silent if Gardabhilla had belonged to any other caste. Greeks established themselves in the north long before the accession of Āryakālaka. This has led historians to conclude that Gardabha was a Yavana (Greek).

Thus the domain of this Gardabha King existed as far as Ujjayinī from 440 to 453 of the Vīra Era, which indicates that he ruled for thirteen years. During this period or probably in 453 of the Vīra Era he was overthrown by the Śakas having been inspired by Kālaka in view of the abduction of his sister Sarasvatī.

---

2. Dvivedī Abhinandana Grantha.
3. Prinsep has noticed the similarity of names Gardabhillas with Godopharnes of the coins. See Indian Antiquary, II ? p 142.
   See Shah's Chronological Problems, p. 59, 74. There was also a dynasty of Gardabhī of the Purāṇa tradition (See Pargiter, the Purāṇa Text of the Dynasties of the Kali Age, pp 45,46,72)
4. Cunningham Archeaological Survey of India, Madras V. P. 93. Shah, Chronological problems, P, 57
5. Dr. Buhler, Journal of the Royal Asiatic Society. London 1894, P. 540. See also Rapson, A catalogic of Indian Coins, Br Museen Intr. II. 1908.

3. THROUGH WHICH REGIONS ĀRYAKĀLAKA BROUGHT SAKAS?

The anecdotes and stories indicate that the regions through which Śrī Kālakasūri passed are known as Pārasakūla, Śakakūla and Sākhīdeśa. Pārasakūl and Śakakūla are indicative of different nationalities. The nomenclature 'Śākhi' denotes the adoption of chieftainship amongst *Śakas* and the overlord of Sāhi-Sākhi chieftains was known as *Sāhānusāhi*. Thus the regions inhabited by Śākhi chieftains was termed Śākhideś. Historians are of the opinion that a clan amongst the Iranian Aryas named Pars stayed in the Iran Gulf and hence the derivation of the name of the region entitled *Pāras.* Three Śaka tribes were known to exist; one group stayed on the banks of the Caspean sea, another group stayed on the shore of the sea of Seer and the third group stayed at Śakasthān which is now known as Seistān. All these places lie on the seashore. All *Kathās* (stories) contend that the Śakas came to Saurāṣtra crossing the river Indus.

There is an impressive array of evidence to accept the tradition that the Śakas came to Hindukadeśa-Sindh round about 123 B.C. crossing the lower Indus region and established what is known as Śakasthāna or Indo-Skūthia, the capital city of which was Minnagar. Thus the Śakas found their first foothold in the political life of India by first establishing at the strategic position of Sind and then spread over to other places.[6]

The stories clustering round Śrī Kālakācarya suggest that considerable time did not elapse between the abduction of the nun Sarasvatī and the advent of the Śakas. *Hīmavantatherāvali* supports the plea that the Śakas did not go to a far off place Pārasakūl by a sea route. There is a reference here that the infuriated Kālakasūri went to Sindhudeś[7] and from there brought the Śakas to Saurāṣtra. Thus it is improper to conclude that the Śakas came to Saurāṣtra after crossing the Indus. They settled at Dhāṇka[8] in Saurāṣtra along with Śrī Kālakasūri. The proximity of a Jain place of pilgrimage adds to this assertion. Dr. Sānkaliā found some ancient remains there which are said to be of a period between the 1–3 century. Providing an important link in the history of Jainism and Jain sculpture.[9] The prevalence of the influence of Śrī Kālakasūri and the existence of Jains there justify the basis of this assertion.

4. WHO WAS SAMVATASARAPRAVARTAKA VIKRAMĀDITYA?

This is a vexatious question and yet needs an answer. Majority of the evidence found in anecdotes, stories and tradition shows that Balmitra–Bhānumitra were the

6. Bhāratiya Itihash Ki Ruparekhā, II, P. 758.
7. कोहाक्कंतो कालिगज्जो तओ विहारं किच्चा सिंधुजणवए पत्तो।
8. This place is situated on the railway line running from Jetalsar to Porbundar (Saurāṣtra). Six miles away from Pāneli Station. Near this Place lies 'Ḍhaṇkagiri' which was a popular place of Jain pilgrimage.
9. Jain satyaprakāś (Ahmedabad) Vol IV, p. 152

Kings of the Lāṭa (Some say Ujjayinī). Quasi-historical materials suggest that Gardabha was overthrown by the Śakas. Some sources suggest that Balmitra & Bhānumitra succeeded in rulership after the overthrow of the King Gardabha. Opinion is sharply divided between those who followed Marshall and Rapson in assigning the foundation of the Vikrama Era to Azes[10] and those who assign its foundation to an Indian King either a Vikramāditya of Ujjayinī or some other King.[11] Dr. Kennedy proposes that it was established by Kaniṣka.[12] Each opinion can be reputed by a counter plea; possibly that which favours an Indian monarch has a stronger support.[13] The contention of Sir J. Marshall is based on the Taxilā inscription of the year 136 in which the word "aya" is found. This 'aya' is identified with Azes.[14] Dr. Fleet reputes the plea by showing that the inscription has the word 'viya' and not 'aya'.[15] The theory of Dr. Kennedy is based on the gold coins of Kaniṣka & the silk trade in India. The arguments of Dr. Kennedy have been reputed by F.W. Thomas by showing that the coins are not characteristic of the 1st century B.C. and the silk trade did not flourish in India untill the 1st century A. D.[16]

Dr. Kielhorn doubts the existence of any King named Vikramāditya. Rājā Yaśodharmā, King of Malavā defeated the Huṇa King Mihirakūl at Karoor near Multān and assumed the title of Vikramāditya in 544 A. D. Mālava saṃvat was replaced by Vikram Samvat by adding 56 years thus making 600 V. S.

Some scholars are of opinion that Samudragupta assumed the title of Vikramāditya. There is a reference to this assertion in a pillar inscription at Allāhābād and the coins found at Karkoṭak (Jaipur) which reads मालवानां जय (Malvanāṃ Jaya).

In this multiplicity of tales and legends the true story is enveloped.

Dr. Bhandārkar credits Candragupta II for change over from Mālava Samvat to Vikram Samvạt as coins of Candragupta shows a reference to Vikramāditya for the first time. It is likely that he might have defeated the Śakas in the west and the personage popular as Śakāri might have assumed the title of Vikramāditya.

Pandit Veniprasad Śukla attributes the advent of Vikrama Era to Puṣyamitra in his article entitled Vikrama Samvat.

Śrī Jayasval is of the opinion that the King Gautamiputra Śatakarṇī of the Āndhra dynasty was Vikramāditya.[17] and Sātavāhanas, Śālivāhanas and Śatakarnīs

10. Journal of the Royal Asiatic Society, London, 1914 pp973ft. Cambridge History of India, I, pp 571-581f
11. Journal of the Bihar & Orissa Research Society, Paṭna, Vol, xvi p. 261
12. Journal of the Royal Asiatic society, London, 1912 p. 665 ft
13. Egerton, Vikrama's Adventures (Harward Oriental series Vols 26–27 pp. Viii–XVI 1926)
14. Journal of the Royal Asiatic Society, London, 1914, p 973 ft
15. „ „ „ „ „ p 999
16. „ „ „ „ 1913, p 643 ft
17. Jayasval, Journal of the Bihar & Orissa Research society XVI p. 261



are different names of this dynasty.

Konow strongly favours kadphises.[18] It is specially interesting that the era is especially connected with the Gujarāt and the Deccan.

Relying on the inscription of Ṛṣabhadutta and Gotamīputra as well as the coins of Ṇahapāna, Prof. Rapson concludes that Gotamīputra defeated Nahapāna Ṣaka and relieved Mālavā subjects of his rulership. This made him popular as 'Śakāri' who is no other than the great personage of Śrī Vikramāditya.

However, these are all derived or farfetched conclusions but it is rather farfetched to conclude that no person like Vikramāditya existed as references to this august personage are found in abundance.

The folklores show that the 17th King of the Āndhra dynasty wrote a literary work entitled '*Gāthāsaptaśati*' 65th *śloka* makes a reference to a generous donation which reads :

संवाहणसुहरसतोसिएणं देन्तेण तुह करे लक्खं।
चलणेणविक्कमाइच्चचरिअमणुसिक्खिअं तिस्सा ॥

Samvāhansuharasatosienaṃ denteṇa tuha kare lakkhaṃ
Calaṇeṇavikkamāichchachariamaṇu sikkhiaṃ tıssā

Vincent Smith believes that there might be some truth in the traditional stories of there having been a King in 68 or 57 B.C. V.S. 125

Somadevabhaṭṭ's sanskrit adoption of *Bṛhatkathā* entitled *'Bṛhatkathāmanjaī'* from the original written by Mahākavi Guṇāḍhya makes a reference to Vikramāditya of Ujjayinī. The varied accounts of the learned scholars, the personality of the King Vikramāditya can evaluated.

Vikramāditya was a powerful and famous King of Mālavā with his capital at Ujjayinī. Being very learned and wise, his court abounded in the galaxy of learned scholars and poets. He held all savants in high esteem. He was titled 'Śakāri' as a result of having defeated the śaka gycthians and the era was inaugurated in commemoration of the common victory of the noblemen of Mālavā from the yoke of the Śakas.

Jain literature abounds in historical kernel regarding Vikramāditya, Buhler, Toney, Egerton, Carpentier, Sten Konow and a host of other scholars who have no rash distrust in the Jain tradition contend that Vikramāditya and Vikram Era are live forces which are not to be ignored. Vincent Smith also shares this viewpoint.

Independent works detailing the account of Vikramāditya are found in abundance. Kālikācāryakathās are not silent on the existence of Vikramāditya & the inauguration

18. See Cambridge History of India, I, pp 583, 585, 703; Konow op. cit pp XXXVI ff

of the Vikram Samvat. The suggestion that Vikramāditya was a contemporary of Kālakācārya cannot be brushed aside lightly. Śrī Haribhadrasūri writing in *'Pancavāstuka'* states :-

चउसयतिपन्नवरिसे ४५३, कालिगगुरुणा सरस्सई गहिया।
चउसयसत्तरि वरिसे ४७०; वीराओ विक्कमो जाओ ॥

Chausayatipannavarise (453), Kāligaguruṇā sarassai gahiyā
Chausayasattari varise (470), vīrāo Vikkamo jāo.

This shows that Kalakasūri secured the return of the nun Sarasvatī in 453 of the Vīra and the year 470 said the King Vikrama.

'Vividhatirthakalpa' and Vicārsrenī

'The night on which Lord Mahāvīra entered Nirvāṇa coincides with the night on which the death of Candrapradyota of Avantī occurred and Pālak was crowned. Sixty years of the King Pālaka, one hundred and fifty five years of the Nandas one hundred & eight of the Mauryas, thirty years of Puṣyamitra, sixty years of Balmitra-Bhānumitra, forty years of Nabhaṣena, thirteen years of Gardabhilla and four years of Śakas-thus 470 years after the attainment of Nirvāṇa, Vikramāditya ruled.[19]

"Gardabhilla's son Vikramāditya attained the rulership of Ujjayinī and inaugurated the Vikram Era"

Śrī Bhadreśvar's *Kathāvali*[20] states that "After Gardabhilla, nephews of Kālakasūri Balmitra and Bhānumitra assumed the rulership of Ujjayinī."

'Titthogālipainnaiya' identifies Balmitra with Vikramāditya which is also substantiated by different *Cūrṇīs.*

The following conclusions can be deduced from the foregoing diverse view points:-

1. Vikramāditya followed Gardabhilla.
2. There is a duration of 470 years between Mahāvīra Nirvāṇa and Vikramāditya.
3. Who bore the title of Vikramāditya–Yaśodharmā, Kaniṣka, Candragupta II, Azes I, Puṣyamitra, Gautamīputra Sātkarni, and Balmitra–Bhānumitra ?
4. When was the Vikrama Era inaugurated ?
   Jain literature shows unanimity on the first two conclusions:-

Gardabha was succeeded by Vikramāditya in 470 of the Vīra Era and this resulted in the inauguration of the Vikram saṃvat. Opinion is sharply divided on the

19. Dr. Shah in chronological Problems states that 'Titthogālipainnaya' (an old work still in manuscript) & the dates of Vicarśrenī are not exact. p. 16 ft.
20. This is the oldest available chronological work of the Jainas (Dr. Shah, chronological Problems, 21 ft) See Kalyāṇavijaya, *Vīra Nirvāna samvat our Jaina Kālaganana*, p, 30

third and fourth issues. Samudragupta ruled from V.S. 392-437. Candragupta ruled from V.S. 437–470 and Yaśodharmā from V.S. 547–577. None of these inaugurated the Vikram Era as they belonged to a later period. Guptas started their own era. No supporting evidence is found to Justify the claims of Kaniṣka, Puṣyamitra and Azes I. The conclusions arrived at by Śrī K. Jayasval and Upādhyāya Kalyāṇvijayji deserve serious consideration. Śrī Jayasval has very cogently concluded that Gautamīputra Sātakarṇi of Sātavāhana dynasty of Āndhra is the founder of the Vikram Era and is the only person who can be called Vikramāditya.[21] Upādhyāya Kalyāṇvijayji favours Balmitra.[22] Śrī Jayasval treads on a thorny path of historical substantiation which are not well based. The title of Vikramāditya given to Gautamīputra stands hardly teneble with the chronological tables of the period. Śrī Kalyāṇvījayji discussed the Vīra Era and Vikram Era at length without any reservations and concludes that Balmitra–Bhānumitra was the founder of the Vikram Era.[23] Earliest Jain legends and anecdotes support this viewpoint and volumonious evidence is available in Jain tradition which is a clear indication that Vikrama was held in high esteem and respect amongst the Jains. No elaboration is necessary to support this contention.

Let us examine how Śrī Kalyāṇvījayji supports Balmitra–Bhānumitra in the assignment of the title of Vikramāditya. The words '*Bal*' and *Vikram* are synonymous '*mitra*' and '*āditya*' are honorofic terms and hence give whatever nomenclature Balmitra and Vikramāditya are single identities. Balmitra–Bhānumitra came to throne of Ujjayinī after defeating śakas and they thought it proper to commemorate the occasion had as a result both brothers were termed 'Vikramāditya' *Bal+Bhānu=Vikram+Āditya=*Vikramāditya. Their rulership at Broach was popularly known in the joint names of Balmitra–Bhānumitra but after coming to Ujjayinī such references are termed in the name of Vikramāditya. Moreover, one of the brothers who was known as Bhānumitra may have found the new lable somewhat strange in his social relations & may have continued with his real name; but all writers at a later .stage might have thought it proper to continue with a single name of Vikramāditya. Thus this diversity and the reference to the new name in place of the original name stands in tune. They defeated the Śakas and thus earned the people's title of '*Śakāri*'. The population of Mālavā having been released from the alien yoke may have bestowed this title in commemoration of their glee and consternation at the old regime; thus commemorative era might have named Bhānumitra with the title of Vikramāditya.

Earlier *curṇīs* refer to the presence of the King Nahavāhana[24] at Broach during the period of wars of Sātavāhanas. He was the successor of Balmitra–Bhānumitra and is referred to as Nabhaseṇa or Nabhovāhana.

---

21. The Journal of the Bihar & Orissa Research Society Vol. XVI, p. 261
22. Nāgarī Prācārinī Patrikā, Vol. 10-11. Dr. Shah supports Bhānumitra, Chronological tables p. 64
23. See Kalyāṇvijayaji. Vīra Nirvāṇa samvat or Jain Kālgaṇanā (Nāgarī Pracāriṇī Sabhā, Banares)
24. *Āvaśyaka curṇī* p. 200 and *Kalpacurṇī* p. 18

Thus Śrī Jayasval refers to Gautamīputra Sātkarṇī who defeated Nahapāna as Vikramāditya. This puts in with the chronological order Nahapāna being the successor of Balmitra–Bhānumitra but the contention that Gautāmiputra Sātakarṇī was Vikramāditya is not satisfactorily justified.

According to the Jain Chronological order of *Vicārśreṇī*, *Vividhatīrthakalpa* and traditional gāthās, the duration of the reign of Balmitra–Bhānumitra is from 354 to 413– and thus the second contention finds no support, but the researches of the antiquarian Śrī Kalyāṇvijayji are based on logical and scientific data. The chronology shows 160 years for the Mauryas but owing to the difference of 52 years, the data indicates 108 years, but this difference of 52 years makes the duration of Balmitra's reign out of tune.

Let us see as to how this difference is adjusted by studying the condition of the times of Vikramāditya and Āryakālaka as well as the common method of preparing chronological tables.

During the reign of Saṃprati, the glory of the Mauryan Empire was on the wane. Foreign hordes in the north, Parthians, Śakas and Greeks in the west were settling in Mālavā & Sindh though they were not united as yet. In the south, the power of the Āndhras was on the wane; Khārwel was at the height of his power at Kalinga; Puṣyamitra's reign was coming to an end. The coronation of Balmitra and Bhānumitra took place at this time at Broach which was in the Lāṭa region. Śrī Kalyāṇavijayji fixed the duration of the reign of Balmitra-Bhānumitra from 414–473 of the Vīra Era. Dr. Shantilal Shah believes that the coronation took place in 409–410 of the Vīra Era, which means sixty years of the King Pālaka, one hundred and fifty years of the Nandās (210 of the Vira Era), one hundred and sixty years of the Mauryas (370 of the Vīra Era), thirty five years of Puṣyamitra (405 of the Vīra Era) and four or five years later i. e. 409–410 they ruled for sixty years at Broach or Ujjayinī (till 470 of the Vīra Era.) During this period, Gardabha known as Darpaṇa ruled at Mālavā in 440 of the Vīra Era and he abducted the nun Sarasvatī in S. 452. His reign lasted for 13 years. No Hindu potentates had the courage to oppose this Greak King which urged Kālakasūri to approach the Śakas, who were found to be of a sterner stuff.

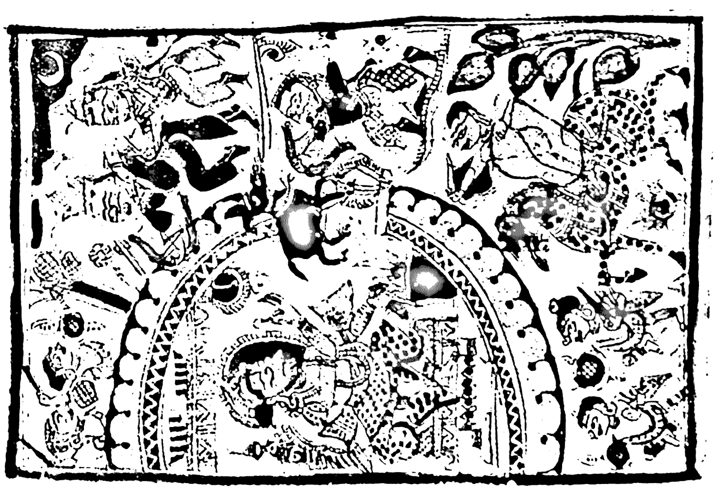
Coming from Sindh, Śakas first occupied Saurāṣtra and after capturing Ujjayinī in 453 of the Vīra Era settled over the whole of Mālavā. Śaka chieftains and officials having left the hold of the suzerainty as a result of dissatisfaction, the power of the Śakas was on the wane.[25] Balmitra-Bhānumitra taking advantage of the new king's unpopularity and general discontent, a confederation known as Malavagaṇasangati (composed of the noblemen of Mālavā) overthrew the alien rule and symbole of this unexpected & sudden success, an era was inaugurated. Prof Rapson says: "The foundation of an era must be held to denote the successful establishment to the new power

25. *Vyavahāra Cūrṇī* (see p. 4 of this collection)

Plate XXIV



चित्र ५५ Fig. 55



चित्र ५४ Fig. 54

rather than its first beginning or downfall of any.'"[26]

The attainment of liberation from the śakas was first characterized as Mālava samvat, which was the beginning of a historic saṃvatsar. Balmitra–Bhānumitra's joint reign lasted sixty years and it is likely that after the death of Balmitra, Bhānumitra continued. The Saṃvatsar in the name of Vikramāditya which was initiated thirteen years after Balmitra–Bhānumitra's accession.

An old gāthā reads: "विक्कम रज्जाणंतर, तेरसवासेसु वच्छरपवित्ती ।
सुन्न-मुणि-वेयजुत्तो, विक्कमकालाओ जिणकालो ।।"

This indicates that Saṃvatsara was inaugurated thirteen years after lhe accession of Vikrama to the throne. The intervening period from Mahāvīra Nirvāṇa is 470 years. Thus Mālava Saṃvat functioned for thirteen years and later Bhānumitra changed it to Vikram Saṃvat i. e. 470 of the Vīrá Era. Bhānumitra was a powerful and victorious King whose fame spread everywhere. This is subtantiated by the coins of Bhānumitra found at the district of Mālavā.[27]

No definite material is available to throw light on Balmitra–Bhānumitra's discendence although Jain literature abounds in numerous anecdotes of their having played an important part in the history of Avantī.

'*Agnipurāṇa*' states 'son bearing the features of Gardabha will be Vikramāditya, ruler of Mālavā' but Gardabha was a Greek King while Balmitra–Bhānumitra were Hindus. Dr. Shantilal Shah makes a plausible conjecture that they were sons of Puṣyamitra, a śunga ruler who was a Brāhman.[28] They are kṣtriyas if they are the sons of Kālakācārya's sister but this is a crucial problem. The benevolent acts of Vikramāditya however show that he was a Hindu. It is difficult to say exactly the religion he followed but during his reign monks such as Āryakālaka, Khapūtācārya and Jivadevasūri existed. Balmitra–Bhānumitra being the sons of the sister of Āryakālaka, must have embraced Jainism or have close affirmity for Jainism as a result of the influence of their mother. The partiality shown by Jain writers from early times makes a clear indication of their being devout Jains but they did not attain the same status and dignity by rendering meritorious services for Jainism like Samprati and Kumārpāl. On the contrary, it is found that as a result of vicious policy and at the instance of Brāhman Chaplain, Kālakācārya left ujjayinī during the monsoon & went to Pratiṣṭhāna (Paiṭhaṇ) the capital of the Sātavāhana King who was a follower of Jainism and observed the Paryu-

26. Coins of the Āndhra dynasty, preface p. 152 *śakas* were in western India in the first century B. C. Prof. Rapson says that the invasion of western India at that time by the śakas and capture of Ujjayinī are not inconstant with what we know of political circumstances of Ujjayinī at this period. -Cambridge History of India, p. 232

27. Cunningham, coins in Ancient India, p 67,70

28. Shah, Chronological Problems, p. 63

ṣaṇāparva on the 4th instead of the 5th sud Bhādrapad between 457 & 465 of the Vīra Era. This incident is reflective of the change in the attitude of Balmitra–Bhānumitra who started doing benevolent acts. This change of heart on the part of the rulers must have urged even non-Jain writers to write eulogies of Vikram which are preserved in *Gāthāsaptaśati, Kathāsaritsāgar* & other collections.

No information is available of the descendents, but Balmitra & Bhānumitra or Balmitra alone who was the elder of the two was succeeded by Nabhasena alias Nabhovāhana. The relationship between Nabhasena and his predecessor cannot be ascertained. It is likely that after coming to the throne of Ujjayinī Vikramāditya appointed Nabhovāhana Chieftain of Broach and this is subtantiated by references in *Āvaśyakacūrṇī* and *Kalpacūrṇī* to the effect that Nabhovāhana ruled at Broach during the invasion of Sātavāhana. It is quite certain that the Jains adopted this Vikram Era for which the activities of Kālakācārya or some unknown factors may be directly responsible.

A scholar has said: Vikram Saṃvat is used by the Jains only and was first adopted by the Kings of Aṇahilpaṭṭan.[29] Supporting this Dr. Bhaudaji says: I believe that the Era (Vikram) was introduced by the Buddhist or rather the Jains.[30]

Jains contributed a good deal in propagating the advent and the continuation of this era which later attained national importance.

5. ĀRYAKĀLAKA'S FAME

Looking to the multifarious activities of Kālakasūri and the influence he wielded, it is quite certain that he was a revolutionary and popular figure of the age. He was conspicuous for his erudite knowledge and keen observance of the tenets of Jain religion. He is credited with having written and propounded 'Gaṇdikānuyog'. Sakas were greatly impressed by his knowledge. He wrote also *Kālakasaṇhitā*, which is substantiated by Varāhamihir. Moreover, he compiled Prathamānuyog which contains the biographies of Cakravartī and Vāsudeva. It is likely that the Prathamānuyog and Gaṇdikānuyog appearing in original in *Nandīsūtra* may be the literary creation of *Kālakasūri*,[31] of course, this is merely conjectional.

The most striking incident is the alteration in the last day of *Paryuṣaṇāparva* to the 4th day of the first half of Bhādrapad. No objection was raised to this change till the 12th century. It was in V. S. 1156 that an Ācarya named Candraprabha raised a primary objection insisting to observe the last day on the 5th instead of the 4th and *Pākṣika Pratikramaṇ* on *Pūrṇimā* and thus a new faction took shape.

Moreover, Āryakālaka went to Suvarṇabhūmi where he propounded '*Anuyoga*' to

---

29. Cronological problems p. 63
30. Journal of the Bombay Branch of the Royal Asiatic Society, VIII p. 233
31. See Kalyāṇvijayji essay 'Āryakālaka' in Dvivedī Abhinandan Granth.'

his pupil's pupil. Gardabhilla incident shows that his movements extended far and wide and his retinue of monks was exceptionally large. No definite details are available to know the exact date of his death; however, he seems to have died in 465 of the Vīra Era.

LASTLY

The stories of Āryakālaka are popular from ancient times amongst all classes of the society and this *Kathāsangraha* provides a correct analysis of the history; social conditons, rigidity of Jain rules of conduct, observation of auspicious days as well as kindred interesting subjects which include also various means of punishment by Jain sadhus for disobedience of their pupils.

Kālkācāryakathās bear close affinity to the Jains but are equally important in view of their bearing on historical and political problems: The question of the Vikrama Era has been thrashed out threadbare by scholars without any convincing result, which has remained an eyesore demanding an immediate remedy. *Kathāsāhitya* (story section) is extremely wide and the resources are inexhaustible. This provides ample material to go to the root of the obnoxious question facing the research scholars and others alike. The spade work done by the Jains as found in the vast expanse of Jain literature is without any parallel as compared with other resources in this branch of studies which provides nucleus of clues for further research. However at times, there is no definite pointer providing a Satisfactory answer and as a result, sole resort to conjectures have provided disproportionate variations. This had added to the existing complexities, thus keeping the solution behind a lazy horizon. This has left the scholars and the laymen vociferating alike. 'We do not know exactly the position regarding Vikramāditya! Theories glore confusing the minds of the students of history and religion with multiplicity of claims. National or religious sentiments should not take charge of one's fancies and a conscientious student of history has to guard against this pitfall, which at times overtakes one unwarily. However, in the absence of satisfactory or convincing historical facts, tradition plays an important role. This modest attempt relies on this as well as kindred other convincing and unbiassed data as far as possible. The success or failure of this move is to be judged by the readers as well as by the data which is provided for further research. The publisher craves the indulgence of the readers for the shortcomings or sweeping statements, which may result in creating any ill-feeling knowingly or unknowingly.

4

THE DESCRIPTION OF THE PLATES

PLATE I

Fig I : Guṇākarasūrī preaches to *śrāwakas* (laymen); Sādhwis (nuns) preach to śrāwikās (laywomen). This appears in a ten pictured palm-leaf manuscript of the end of the 14th century of *Kalpasūtra* and *Kālikācāryakathā.* This miniature as well as four others in the series are taken from the art collection of the well--known art connoisseur, Śrī Sārābhāi M. Nawab. Drawing and composition are very fine and the detail is full.

Guṇākarasūri is seated on a golden spired lion-throne with his left hand on the knee & *Muhapatti* (a cloth used by Jain Monks for covering the mouth) and two prosperous looking *śrāwakas* are paying rapt attention to the words spoken by Guṇākarasūrī. One pupil standing behind Guṇākarasūrī holds a piece of cloth in his left hand offering service. A well designed parasol hangs in the centre. *sthāpanācārya* (a special devotional paraphernalia of Jain monks-symbolic representation of the absent of spiritual master) two *śrāwakas* sitting in front of Guṇākarasūrī have put on a headdress and worn large circular pearl bearing *Karṇafuls* (earrings which were usually worn by men & women) and jewel studded necklaces reminding the posterity of the prosperity of the age.

The rich silk printed garments put on by two *śrāwakas* reflect varied details and provide to the posterity the progress in printing of fabrics & drapery in the 14th century. The representation of Gujarātī paṭolā-a patternised silk textile-is found here.

The companion picture on the right shows the presence of two *sādhwis* (nuns) dressed in spotless white cloth. Four *śrāwikās* (laywomen) are seated in front to the left with hands in reverence. The lovely dyes of the garments and well balanced patterns put on by *śrāwikās* are reflective of the art and fashion of the age. The earrings provide a new vogue. Silver colour adds to the lustre of the miniature, whose each & every figure represents a mode and a model saymbolic of the prosperity & progress of the 14th century.

Fig 2 : Āryakālaka preaches to the King Sātvāhana, which appears in the same Manuscript referred to before. Cf. the figures 31. To the right sits Āryakālaka on a golden lion-throne. To the left are the King Sātvāhana, his secretary in the upper region and two *śrāwikās* in the lower region hearing to the discourse with hands in

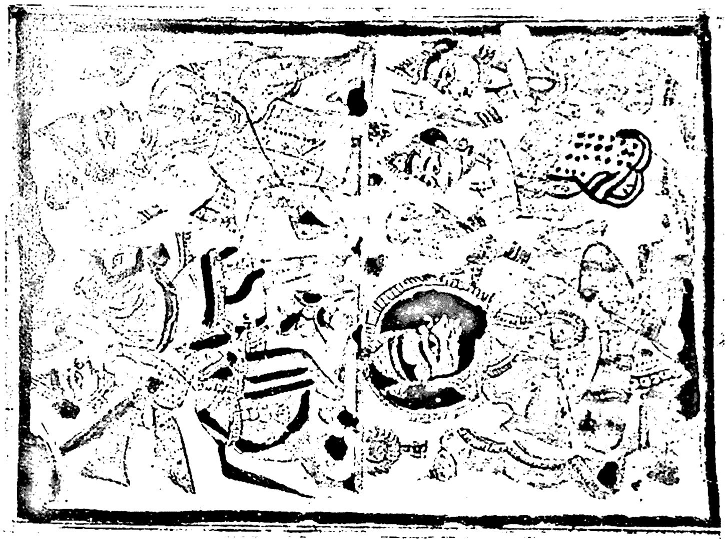


Fig. 57

चित्र ५७

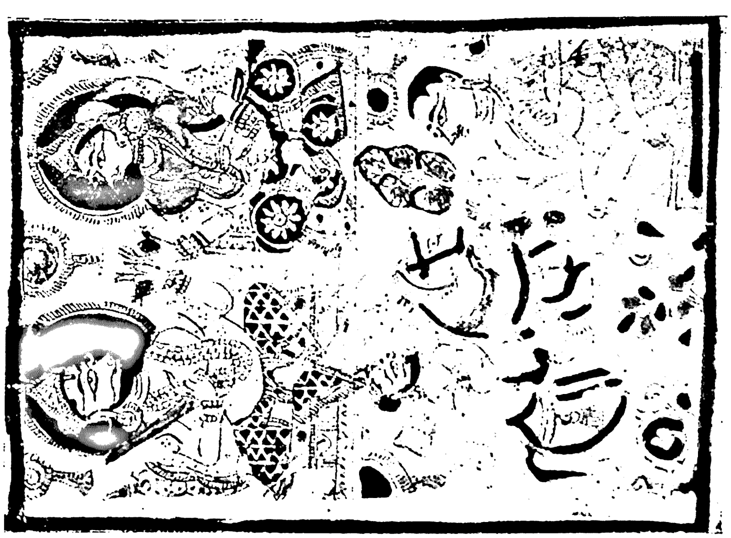


Fig. 56

चित्र ५६

reverence. The design of the dresses put on by the king, his secretary & two *śrāwikāś* displays a different angle as compared with the first miniature. The parasol hanging in the centre shows originality in design & colour.

Fig 3: This illustrates the defeat of the King Gardabhilla; this appears in a palm-leaf Manuscript from the art collection of Śrī Sārābhāi Nawab. Cf. figures 4, 31.

The army of the *Śakas* enters Ujjain after breaking through the fortress of the city at the instance of Āryakālaka; but in the meantime, the She-Ass magic has walked away after the King Gardabhilla is rewarded with urine, excreta & kicks. King Gardabhilla is brought captive and his hands are tied in reverse at the back. Āryakālaka seated on a golden lion-throne seems to blame King Gardabhilla for his evil doings. A *Śaka* soldier dressed in a novel blue colour flower designed garment stands behind Gardabhilla awaiting instructions from Āryakālaka. A pupil stands behind the lion-throne of Āryakālaka. A well designed parasol is tied to the ceiling in the centre.

Fig 4: This illustrates the subjugation of the King Gardabhilla; appears in the same Manuscript referred to in figures 1 & 2. The subject & treatment are almost akin fig 3, 31. The garment put on by Āryakālaka is spotted with silvery dots. The dhotī (waist cloth) of the King Gardhbhilla who stands in the centre, bears a beautiful design. Ornaments & jewels decorate the King. The parasol tied in the centre represents three different designs & colours.

Fig 5: Āryakālaka preaches to his pupils; this appears in the same Manuscript referred to above. Cf the figure 20.

Āryakālaka is seen preaching his pupil who sits opposite holding *muhapatti* in his left hand and his two fingers in cohesion representing *pravachanmudrā*. The golden throne on which Āryakālaka is seated displays creative design & shape. The garment of Āryakālaka bears silvery spots. The parasol shows variegated choice, designs & different colours reflective of the art of the age. The hazy design in the first component of the central part of the parasol shows outlines of lion. *Toraṇa* (gateway) hanging under the aesthetically designed parasol depicts a different design.

All the forgoing five miniatures are some of the best specimens of *Gujarātnī Jaināśrīta Kalā* or Gujarat School of painting under the Jain patronage.

PLATE II

Fig 6: The miniature represents two *Sādhvis*(Jain nuns) from a palm-leaf Manuscript of folio 234 *Kalpusūtra* and *Kalakācāryakathā* in the Sanghavinā Pādāno Bhaṇḍār, Pāṭaṇ. Dated Vikram Saṃvat 1335 (A. D. 1278).

Mr. Norman Brown[1] describes the two figures in the illustration as being of two

1. The Story of Kālaka, p. 120

Shvetāmbara monks beneath a canopy. Each figure bears in his left hand the *muhapatti* (mouth cloth kept specially to check the particles of saliva falling elsewhere) and in his right hand a flower. The robes cover the body fully instead of leaving the right shoulder bare as is usually done (cf. fig. 5). The monk in front is probably the spiritual master of the one behind, who is done smaller. The contention of Mr. Brown is not correct as the illustration is of two Sādhvīs (Jain nuns); their bodies are completely covered with what appears to be *chādars* or *sāris.*[2] Mr. Brown's conclusion as regards fig. 5 is correct. Early painters of Gajarāt have maintained a tradition of keeping one shoulder of Jain Sādhu (monk) bare while in case of Jain Sādhvis, their bodies were covered with cloth.

Mr. Brown also refers that each has got a flower in his right hand. This statemant seems to be the result of lack of proper understanding of the established customs of Jain monks and nuns. They have forsaken all worldly things and a penance awaits them if they touch the forbidden things even by mistake. How then, the description of Mr. Brown falls in tune when he describes the two figures in the progress of preaching ? Realistically, the hands of the two Jain *Sadhvis* are bare, which are shown in *pravachanamudrā* (act of delivering a discourse) with the two fingers (the top and the second) of the right hand in cohesion[3]

This illustration provides a new mode of painting prevalent then. The arrangement of the two figures is novel and a difficult task has been adroitly done.

Fig 7 : *Jain śrāwikās.* This is a companion piece from the same Manuscript as Figure 6. It is my contention that these *śrāwikās* received their inspiration to get these palm-leaves written from the two Jain sādhwīs (see fig 6). They are presumably patrons of the Manuscript. It is a common practice that Jains perform sacramental acts at the instance of Jain *sādhus* and *sādhwīs.* The women richly dressed in bodice, scarf & dhotī are seated with folded hands facing to the left indicative of reverence; the end of the scarves are turned in their hands and valuable ornaments consisting of necklaces, earrings, armlets etc. bedeck their bodies.

The headdress is characteristic of the laywomen in Western Indian miniature paintings. Ornaments and coiffure as well as the rich and variegated dress are indicative of the culture and the prosperity of the age.

PLATE III

Fig 8 : This miniature represents Laxmidevī from folio 152 recto of the palm-leaf Manuscript No. 42 *Kalpasūtra* & *Kalakāchāryakathā* in the Sangha Bhaṇḍār, Pāṭan. This is dated Vikram saṃvat 1336 (A. D. 1279), Jeth Sud 5, Sunday. Figures 8 and 11

---

2. Jain Miniature Paintings in Western India, pp 122, 141
3. See *Pavitra Kalpasūtra*, ft. note 11

to 14 are from this folio. The picture on this folio is sized 2" × 2". Mr. Brown attributes this figure to a goddess (Ambikā ?) but feels himself doubtful.[4] She holds lotuses in her two upper hands.[5] Her lower right hand is at *Varadamudrā*[6] (gesture of giving a boon), and her left hand holds fruit. Lakshmi in the 14 significant dreams as shown in *Kalpasūtra* illustrations.[7]

The colour of the body of the goddess is golden and there is a blue bodice, white scarf, dotted with red design; the end of the scarf is red and sarī is white with carmine wood colour design. She is seated on the lotus in *bhadrāsana,* fully ornamented and holds lotuses in her upper hands.

Fig 9 : This is from a palm-leaf Manuscript dated Saṃvat 1344, Magsar, Sudi 2, Sunday, from Jain Sangha Bhaṇḍār, Pāṭaṇ. Two Jain *śrāwakas* (laymen) are seen to be talking with a third person with one hand raised. Some portion of the figure has been defaced but their garments on the shoulders and back portion as well as beards are easily discernible. This represents the mode of dress prevalent during the 13th century.

Fig 10 : This figure is from the same Manuscript as figure No. 9. Two *śrāwikās* are seen talking to a third person with one hand raised. Both have worn bodice, scarf falling on their backs. This figure as well as figures No. 7 are typical representations of the costumes of the women of Gujarāt in the 13th century.

PLATE IV

Fig 11 : This miniature represents Bhagwān Pārśvanāth from folio of the Manuscript as figure 8. Tīrthankara Pārśvanāth is seated in *Padmāsana* position and this is testified by the presence of three snake hoods above the head of Pārśvanāth.

Fig 12 : This shows Gautamswāmi from folio of the Manuscript as figure 8. Gautamswāmī is seated in *Pravachanmudrā.* Attempt is made to show that the figure represents a Jain monk & not Tīrthankar and this inference is substantiated by *Pravachanmudrā* and *oghā.* There is a lion on two sides of the throne which mirrors the architecture of the age. Two flowers fill in the composition. A similar illustration is found in a palm-leaf Manuscript of **'षट्खंडागम'** in a Bhaṇḍār of a Digambar Temple at Muḍbidri, in the South. During my travels of all places in India, I have seen only two such illustrations.

Fig 13 : This represents a Jain *sādhu* & *Śrāwaka* (monk & layman) from folio of the same Manuscript as figure 8. The artist has in this picture as well as in figure

4. The Story of Kālaka, p 120
5. 'कमलपज्जलंतकरगहिअमुक्कतोयं । —श्रीकल्पसूत्रम् (बारसासूत्रम्) पत्र १४
6. दक्षिणहस्तमुत्तानं विधायाध: करशाखां प्रसारयेदिति वरदमुद्रा ॥ ४ ॥ 'निर्वाणकलिका' पत्र ६२
7. Cf Comarswamy, Catalogue of the Indian collections in the Museum of arts–Boston pt 4. Jaia paintings and Manuscripts, pl 1, folio 34 and pl 5, folio 13, 1924

No. 14 painted a flower in the left hand of *Jain sādhu* & this is due to ignorance of the basic tenets of Jainism. I hinted at this lapse while describing figure 6. Left hand of *Jain sādhu* in this picture as well as in 14 is shown in the position of *Pravachanmudrā*. The person standing opposite sādhu with folded hands is a devout follower.

Fig 14: This shows a Jain sādhu from folio of the same Manuscript as figure 8. The seat of the Jain sādhu shows a novel design. This illustration is similar to figure found in 13.

Fig 15: This shows *Brahmaśānti Yakṣa* from folio 151 verso of palm-leaf Manuscript no. 42 *Kalpasutra* and *Kālakakathā* in Sanghano Bhaṇḍār, Pāṭan. dated V. S. 1335 (A. D. 1279). Brown[8] describes the figure:–'The god Shakra, bearded like a human being is seated on a cushion. In his upper right hand, he holds the elephant-goad; the upper left an umbrella; the lower hands are without attributes. He is dressed in dhotī & scarf. Below his right leg is a figure of an elephant, flowers fill in the composition.'

PLATE V

Fig 16: This is an image of Śrī Mahāvīraprabhu. This miniature is of the same size as is usually found in palm-leaf Manuscripts of the 14 th century from the collection of Śrī Sarabhai Nawab. This gives a proper perspective of the aesthetic significance of vivacity and freedom of expression during the times. The decorative portion as well as the natural expression of the eyes, soft but expressive smile on the face reveal the prowess of the painters of the times in giving full expression to their art and feelings. There is one elephant, one lion and one *kinnar* (god) on either sides. Two *chāmardhāris* and two women with flower garlands in their hands are shown standing on oppsite sides and behind these two women, there is one person standing behind on both sides. A parasol hangs on the upper portion of the image.

PLATE VI

Fig 17: This represents the preaching of Kālakasūri to the Jain Sangha. Cf fig. 25, 35. This is from folio 151 verso of the palm-leaf Manuscript no. 42 *Kalpasutra* and *Kāḷakāchāryakathā* in the Sangh Bhaṇḍār of Pāṭan dated Vikram Samvat 1335.(A.D. 1278). This is the first full page painting available of *Gujaratanī Jaināshrita Kalā* (Gujarāt School of Painting under Jain patronage). It reveals disappearance of colours at some places. The illustration is divided into two parts. Right hand side shows Kālakāchārya in *bhadrāsan* (posture of a devotee in meditation) on a *sinhāsan* with a flower in both hands. Behind the Āchārya stands pupil with palm-leaf in both hands.

This miniature appears in the Manuscript as miniatures in figures 13 and 14 showing *sadhus* with a flower in their hands sets average Jain devotee thinking. These flowers though made of cloth may be symbolic of living life and it may be illustrative

8. The Story of Kālaka. p 120

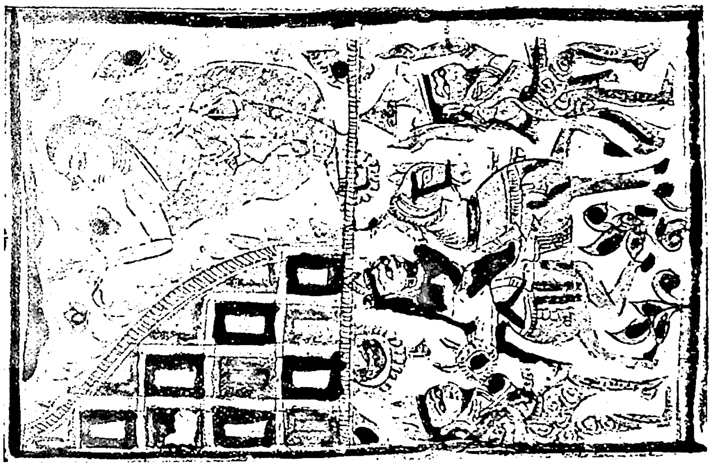


Fig. 59 चित्र ५९

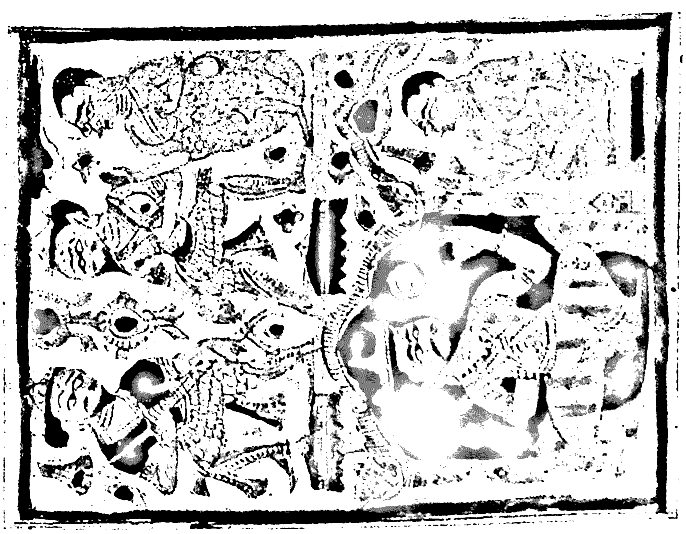


Fig. 58 चित्र ५८

of the idea that any harm done to these flowers even affects the feelings. It is likely that this idea might have been thought be conveyed by this conception. On the left hand side, there are five figures, first two of which are Jain sādhvis and the other three who follow are Jain *śrāwikās*, all of whom are paying rapt attention to the preachings of Kālakāchārya. This miniature completes the portion dealing with illustrated palm-leaf Manuscript period of *Kālakakathā*.

PLATE VII

Fig 18: This depicts the last page of the paper Manuscript written in Vikram Saṃvat 1463 from folio 47 No. 896 of the *Kālakakathā*. This illustration contains 11 lines. The ninth line shows that this was written by a leading person, son of Amarsinha of Śrī Śrīmāl community in Saṃvat 1463. This is the oldest paper Manuscript available amongst illustrated Kālakakathā Manuscripts.

PLATE VIII

Fig 19: This shows the defeat of *Gardabhi Vidyā* (She-Ass Magic) and the siege of Ujjainī; this miniature is from the same Manuscript stated above. Cf. the figures 48, 54, 61, 67. The well designed city wall of Ujjainī with its majestic and towered gate is at the left. King Gardabhilla is seated inside the gate and before him is a brazier with a fire meant for effecting the magic and he is seen taking something with his left hand from the vessel held in his right hand. *Gardabhi Vidyā* (She-Ass Magic) is standing inside the fort just above the fire place. Three Sakas with drawn bows are standing outside the fort and the mouth of Gardabhi is full of arrows aimed by the three bowmen. This is merely an illustration from the Manuscript and the background of the picture is of *Sindurī* colour (red lead).

Fig 20: This describes Āryakālaka in the act of preaching his disciple. This is from the paper Manuscript of Kālakakathā with illustrations from the Sheth Āṇandji Kalyānji Peḍhi (Limdi) Bhaṇḍār, list No. 577 dated Samvat 1472. Cf. fig 5. For description see fig 5. A parrot is found behind the enthroned seat instead of the pupil. The garments put on by the Āryakālaka and his pupil, who is seated with hands in reverence add to the form of the illustration.

PLATE IX

Fig 21: This shows *aśvakhelana* (playing on horseback) of Kālakakumār and preaching of Śrī Guṇākarasūri to Kālaka. This is from the paper Manuscript written in Samvat 1473 at Aṇhilpūr Pāṭan in Gujarāt and this illustration is on page 2 of the Manuscript.

The lower portion of the illustration shows Kālakakumār going in the forest on horseback dressed in full attire with a diadem on his head. Kālakakumār is accompanied by two infantry soldiers in front and a third soldier walks on sideway holding a sword

& a shield. The upper portion of the illustration shows Śrī Guṇākarasūri under the tree with a raised hand preaching to Kālakakumār. There is another tree above the *sthāpanāchārya* (a special devotional paraphernalia of Jain monks) and behind Kālakakumār, there is also a third tree. Red and blue clouds are painted above the heads & round Śrī Guṇākarasūri & Kālakakumār. The trees shown in the illustration are similar to those found in palm-leaf miniatures of the 14th century.

Fig 22 : The upper portion shows King Sātvāhana; The miniature is on P. 23 of the same Manuscript as above described. Seated on a golden *sinhāsana* (throne) with a sword in his right hand and with the left hand raised, King Sātvāhana tells the two queens seated just opposite of the decision of Āryakālaka regarding *Paryuṣanāparva.*

The lower portion shows two horses in joyous mood along with an elephant & a door keeper near the entrance of the palace. The suject matter of the illustration has not as yet found any refernce in any of the Manuscripts of Kālikāchāryakathā.

The dress of the King Sātvāhana & the two queens in the illustration are fine specimen of the cloth painting of the 15th century.

PLATE X

Fig 23 : This illustrates King Vairisinha and Queen Surasundari. Cf. the figures 27, 29, 56. This is from the first page of the paper Manuscript of *Kālikāchāryakathā* written at Aṇhilapūr Pāṭan in Samvat 1473 and this appears in collection of Śrī Fulchandji Jhābak of Falodhi (Mārwār).

Seated on a golden throne, King Vairisinha is seen talking with Queen Surasundari who is seated opposite. King Vairisinha has put on a diadem, earrings, armlets all studded with precious stones. Queen Surasundari is seen wearing a decorative tassel, karṇafula (large circular pearl earrings), necklace, jewel studded bangles, green bodice, & decorative *chundadi* (short sized sārī). Upper portion of the illustration is defaced. The composition of the picture shows the use of red, black, white, green, light blue, blue, yellow, saffron, rose, & carmine colours.

The introduction of paper instead of palm-leaf for miniature paintings seems to have brought about a radical change in choice & variety of colours.

Fig 24 : This shows *samavasaraṇa* (resting place of a Jina after attaining knowledge). Cf. the figures 40, 42. This is the first illustration on the last page of the Manuscript stated before. *Tīrthankara* is seated at *Padmāsana* in the centre of *samavasaraṇa* and the image shows with a crown on the head, earrings, necklace and armlets. The colour of the image being golden, this seems to represent Śrī Mahāviraswāmi in *samavasaraṇa* or resting place after he had attained *Kevalihood.*

For detailed description of *samavasaraṇa* please see, illustration No. 72 in the

description of plates in '*Jain Chitrakalpadruma*' published by me in 1936.

Fig 25: This shows Āryakālaka preaching the Jain Sangha. Cf the fig 41. This is from the last page of the Manuscript referred to in fig. 23. Āryakālaka is seen seated on a golden throne and on opposite side is his pupil with a palm--leaf in his hand. *Sthāpanāchārya* is seen between them.

The centre of the picture depicts two Jain *sādhus* and two *śrāwakas* seated with folded hands hearing the sermon of Āryakālaka.

The lower portion illustrates two *śrāwikās* seating with hands in reverence digesting the sermons of Āryakālaka. The portion showing two *sādhwis* opposite *śrāwikās* seems to have lost its appearance.

PLATE XI

Fig 26: This shows the last page of the Manuscript of the figure 23. It contains six lines out of which the third line clearly indicates the date and place of the writing of the Manuscript which is Samvat 1473 Māgh Vad 5 (Gujarātī Poṣ Vadi 5) Saturday at Śrīmadaṇhilpaṭṭaṇ. It was written for Śrī Kharatargachchha Sangha and the fifth line shows the name of the writer, Paṇdit Sājaṇ.

PLATE XII

Fig 27: This illustrates King Vairisinha & Queen Surasundari, which is from the first page af the Manuscript referred to fig 21. Cf the figures 23, 29, 56. For description of the figure, please see description of the similar occasion in figure 23. Figure 23 shows disappearence of some portion above the head of Queen Surasundari and hence the twe women seen here at the top corner are not seen in the foregoing figure 23. They are nicely dressed and wear rich ornaments. This illustration has been carefully preserved.

Fig 28: This illustrates Āryakālaka and King Vikram on page 16 of the same Manuscript referred to above. cf. fig 33. The varacious action of the time & age saw the removal of the Śaka dynasty resulting in Vikramāditya ascending the throne of Mālwā. He subjugated number of kings by sagacity & bravery. Seated on a golden throne, Vikrama holds a sword in his left hand and is seen talking with Āryakālaka seated opposite to his right side. His face reveals a mood of serious cogitation.

Two white & black canopies hang behind the throne. Seated opposite, Āryakālaka preaches to the King Vikram raising second finger of his right hand and holding his left hand in *prvachanmudrā*.

Below the position of Āryakālaka is seen a Saka soldier with folded hands. Behind Āryakālaka is seen white minarets of the fort surrounding the palace of King

Vikram, and above the minarets is seen the symbol which is indicative of the reign of King Vikram. The painter has used silver ink while signifying the dress of King Vikram & Āryakālaka. The faces of King Vikram & Śaka soldier are painted with deep red colour. Does this not signify that King Vikram belonged to Śaka? The occasion enlivened here through a picture is not seen in any of the Manuscripts.

PLATE XIII

Fig 29: This shows King Vairisinha and Queen Surasundari. Cf the figures 23, 27, 56. For description refer to fig. 27.

Fig 30: This illustrates Āryakālaka and Sāhi, which is referred on p. 18 of the Manuscript containing figure 21. Cf fig 46 & 51. With slight changes, this illustration is similar to figure 28. The design of the throne as shown in figure 28 is different from a similar design in this illustration, and the dress put on by Sāhi shows variance.

Half-moon above the throne seen here is the reigning symbol, which is indicative of a guess that king Sāhi belongs to *Yawanjāti*. Some historians attribute a charge that Āryakālaka was responsible for influx of Yawanas (Greeks) in India, but if my guess is in any way correct, Āryakālaka should be credited with bringing Śaka-Yawans to India and converting them to Jain religion thus displaying the broad sidedness of the Jain culture. The nomenclature 'Jain' does not indicate a community but represents a religion and this is testified by this direct approach to the question.

Recent discovery of Jain *stūpas*[9] from the excavations carried out at Kankālitilā (Mathura) shows the grandeur of Jain architecture and if Āryakālaka had not urged the Śakas to come to India and embrace Jainism, the recent excavations at Mathura would have told a different story.

Āryakālaka is seen here with a *muhapatti* in his raised right hand. The messenger of Sāhānusāhi who stands near Āryakālaka holds a gift bowl in his left hand and right hand holds a knife. The waist of the messenger holds a beg containing arrows. The front portion of the canopy above the throne is coloured green.

Fig 31: This indicates subjugation of King Gardabhilla which is taken from page 14 of the Manuscript stated in figure 21. Cf. the figures 3 & 4

Fig 32: This illustrates the Śaka Durbār and is taken from the page 15 of the aforestated Manuscript.

After making good the escape of King Gardabhilla, Sāhi Kings enthrone King Sāhi who has held Āryakālaka in high esteem & reverence. They enjoy princely happiness after converting other Sāhis as lieutenants (*sāmants*).

---

9. I request you to refer to my next publication "मथुराकला" Edited by Dr. Vasudev Śaraṇ Agrawal.

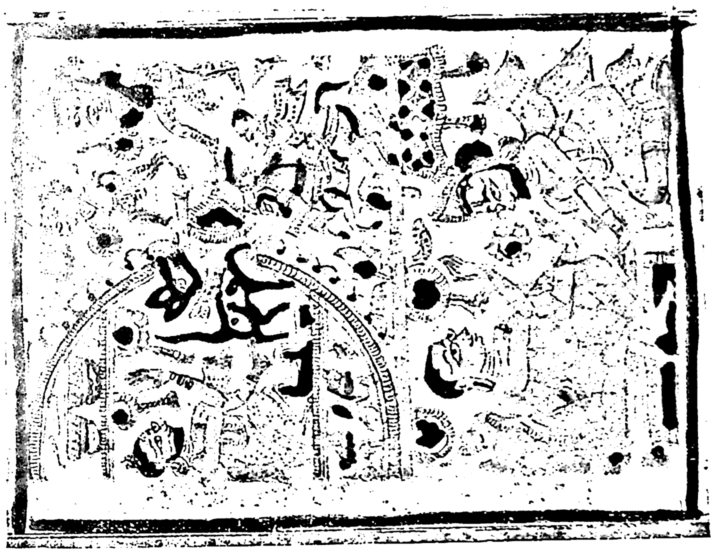


Fig. 61

चित्र ६१

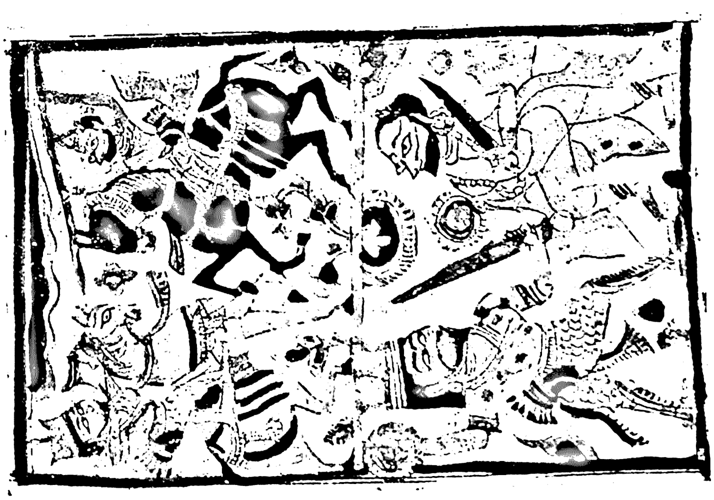


Fig. 60

चित्र ६०

Well dressed & ornamented King Śaka is seated on a golden throne and behind him is standing a Śaka soldier blowing wind with a *chammar* (flying whisk of yak-tail). In front of King Śaka stands three Kings with variegated headdress who have been assigned the dignities of *sāmant*. Above the heads of these Kings, there is a designed & nice looking symbol signifying the emblem of the rulers.

PLATE XIV

Fig 33: This illustrates Āryakālaka & King Vikram. Cf fig. 28. For description see figure 28.

Fig 34: This shows Āryakālaka preaching to the King Sātvāhana. This illustration appears on p. 22 of the Manuscript stated in figure 21. Cf. figure No. 2

The upper portion of the picture shows Āryakālaka on a golden throne holding his two hands in cohesion and preaching to King Sātvāhana seated there anxious to hear the sermons. *Sthāpanāchārya* stands between them. The forehead of the King Sātvāhana shows *tilaka* (head mark) of U shape which reflects the customs & manners of the age. This shape of the *tilaka* does not connote any specific religious significance.

The lower portion depicts two *sādhwīs* & below them two *śrāwikās* with hands in reverence paying attention to the religious discourse. In front of *sādhwīs* & *śrāwikās* are seated two *srāwakas* with both hands in reverence. This illustration shows King Sātvāhana, two *sādhwīs*, two *śrāwakas* and two *śrāwikās* seated on *āsana* (seating stands) opposite Āryakālaka. The picturization of *āsana* is a testimony to prevalance of such customs in the 15th century.

Fig 35: This shows Āryakālaka in the action of preaching a Jain Sangha. This appears on p. 29 of the Manuscript representing figure 29.

The upper portion shows a canopy with a parasol and a golden lion throne and Āryakālaka in a seating posture. He seems to be reading scriptures to a pupil who is seated opposite holding palm-leaves in his hands. Silver ink has been used by the painter in drawing the garments of Āryakālaka and the pupil. The *sthāpanāchārya* is on a stool which lies between them.

The companion picture in the centre shows four *śrāwakas* with hands in reverence hearing to the religious discourse. The lower portion shows two *sādhwīs* & two *śrāwikās* hearing the dicourse with folded hands. This illustration also shows all characters sitting on *āsana* in the presence of Āryakālaka. Similar representation was found in figure 34. The dress of the *sādhus* is painted in silver colour. The dress & ornaments of *srāwakas* & *śrāwikās* display a fine style. The printing work on the garments shows the progress of art during the period.

Fig 36: This shows Sāgarachandrasūri in the act of being forgiven; this appears on p. 30 of the Manuscript referred to in fig 21.

The picture reveals Āryakālaka seating on the spired throne holding *muhapatti* (cloth used for covering the mouth by Jain monks) in his right hand and his left hand is just above the head of Sāgarachandrasūri indicating the act of forgiving him for his discourtesy. Sāgarachandrasūri kneels before Āryakālaka to take the dust of his feet. Above the figure of Sāgarachandrasūri, there appears *sthāpanāchāryaji*. The canopy above the *sthāpanāchāryaji* shows a decorative parasol and a geteway. The throne shows novelty in design.

PLATE XV

Fig 37 : This shows *samavasaraṇa* (resting place after attaining knowledge) of Simandharswāmī. Cf the fig 65. This is taken from page 32 of the Manuscript of fig. 21. For description of the picture see fig. 24 which bears similar description.

Fig 38 : This illustrates Āryakālaka and Śakrendra disguised as a Brāhmaṇ, which appears on page 33 of the foregoing figure. Cf fig. 55. The canopy which holds a parasol and a gateway shows below a beautifully designed spired golden lion throne on which is seated Āryakālaka. Śakrendra who is disguised as an old Brāhmaṇ with bent waist is showing his right hand to have his length of life foretold. Āryakālaka seems to be telling the longevity of Śakrendra raising the 2nd finger of his right hand & holding *muhapatti* in his left hand. The dress of Āryakālaka is painted here also in silvery ink, and his seating posture shows a relaxing mood.

Fig 39 : This shows Āryakālaka and Śakrendra without disguise. Cf the fig. 66. This appears on p. 34 of the Manuscript stated in fig. 21. As compared with illustration found in fig 28, the parasol holds at a different design. Āryakālaka is seen herewith *muhapatti* in his right hand preaching to Śakrendra who has worn off his disguised attire. The position of the body of Āryakālaka faces the reader; it is somewhat an unusual position.

Out of the four arms of Śakrendra, two are held in a gesture of reverence, third is in *abhayamudrā* (gesture of protection) and raised fourth arm holds an *aṅkuśa* (goad) from behind. Śakrendra wears spotted garments and ornaments.

PLATE XVI

Fig 40 : This shows *Samavasaraṇa*, which appears on page 35 of the same Manuscript as figure 21. Cf fig. 24, 42.

Fig 41 : This illustrates Āryakālaka preaching to the Jain Sangha. Cf figure 25. This is from page 35 of the same Manuscript as in figure No. 35. The treatment is approximately the same as that of figure No. 25.

PLATE XVII

Fig 42 : This illustrates *Samavasaraṇa* which is the first picture on the last page of the Manuscript of figure No. 24. Cf fig. 24, 40.

Fig 43 : This shows Jinabhadrasūri and appears as second picture on page 32 of the same Manuscript referred to above.

The Manuscript of the story of Kālikāchārya depicting figures 23 to 25 written at Aṇhilpūr Pāṭaṇ in saṃvat 1473, another Manuscript of the story of Kālikāchārya showing figures 27 to 43 as well as the Manuscript of Kalpasūtra[10] written at Pāṭaṇ in Saṃvat 1473, which is preserved in the granth bhaṇḍār at Jirā (Punjāb) have been written for Śrī Kharatargachchha Jain Sangha at the instance of Āchārya Śrī Jinabhadrasūri.

Innumerable palm-leaf and paper Manuscripts were written for Jain *śrāwakas* and *śrāwikās* between Saṃvat 1473 and 1515 at the sermonising instance of Śrī Jinabhadrasūriji and his pupils.

Āchārya Śrī Jinabhadrasūriji is seen seated on a golden lion throne with *muhapatti* in his right hand which is a little raised. It illustrates that he is preaching his pupil & two *srāwakas* who are seen in the picture above the head of the pupil. The subject matter of the sermon refers to preservation & upkeep of Manuscripts. The pupil seated opposite holds palm-leaf in his hands. Two *sādhwis* and three *śrāwikās* seated near Śrī Jinabhadrasūriji hear to the preachings with hands in reverence. The portion of the illustration showing the figures of *śrāwakas*, *sādhwīś* and *śrāwikās* is not clear. However, lines 5 & 6 clearly read : **श्रीष(ख)रतरगच्छेश श्री श्रीजिनभद्रसूरीश्वराणाम्** and this testifies that this picture refers to Śrī Jinabhadrasūriji, at whose instance this Manuscript has been written. This leads me to conclude that similar pictures should have been placed at the donouement of all his Manuscripts.

PLATE XVIII

Fig 44 : This illustrates the abduction of the nun Saraswatī. Cf fig. 57. This is taken from page 3 of the Manuscript of Kālakakāthā written at the end of the 15th century now lying with Śrī Dayāvimalji Śāstra Sangraha, Dewshā no Pādo, Ahmedabad. The picture has been well preserved, and is one of the best speciman available.

It is customary for Jain monks not to go on *Vıhāra* during the rainy season. They have to remain stationary at one place during this period. Āryakālaka went to the city of Ujjain for spending the rainy season where *sādhwī* Saraswatī was also staying. She was the sister of Āryakālaka before he renounced his worldly life. She was going out of the place to attend the call of nature and while coming back she was seen by King Gardabhilla of Ujjain. She was loudly crying with utterances referring to his elder preceptor brother who was Kālakasūri to guard her chastity and save her from the unjust King, but this was to no avail and she was taken by force to the palace.

10. These illustrations of Kalpasūtra published by me in a collected form under the title of '*Pavitra Kalpasūtra*' Price Rs. 200 and in Master Pieces of the Kalpasūtra Paintings Price Rs. 250/–

The upper portion of the picture illustrates two cavalrymen and two men walking on foot, one of whom carries *sādhwī* Saraswatī on his right shoulder. Preceding impressionable King Gardabhilla, a cavalryman is seen seated on horseback and following him is an infantry soldier with a shield in his hand & a sword in another hand which is somewhat raised. This is followed by another cavalryman riding on a blue horse.

The lower portion displays five soldiers, the faces of three of them are painted red signifying them to be Śaka soldiers and this indicates that the army of King Gardabhilla comprised also of Śaka soldiers. The first soldier on horse back holds a bow in one hand & sword in the other, while the second & third hold a sword in one hand & a shield in the other.

They are seen moving very fast & they are followed by two cavalry soldiers. The complexion of these soldiers as well as figures in the upper register bear yellow colour. The lower portion below the infantry soldier indicates a deer.

The side wings are illustrated and the left side shows a figure in '*Kampitatāna*' and the right side indicates the reverse of it which is '*Ākampitatāna*'

PLATE XIX

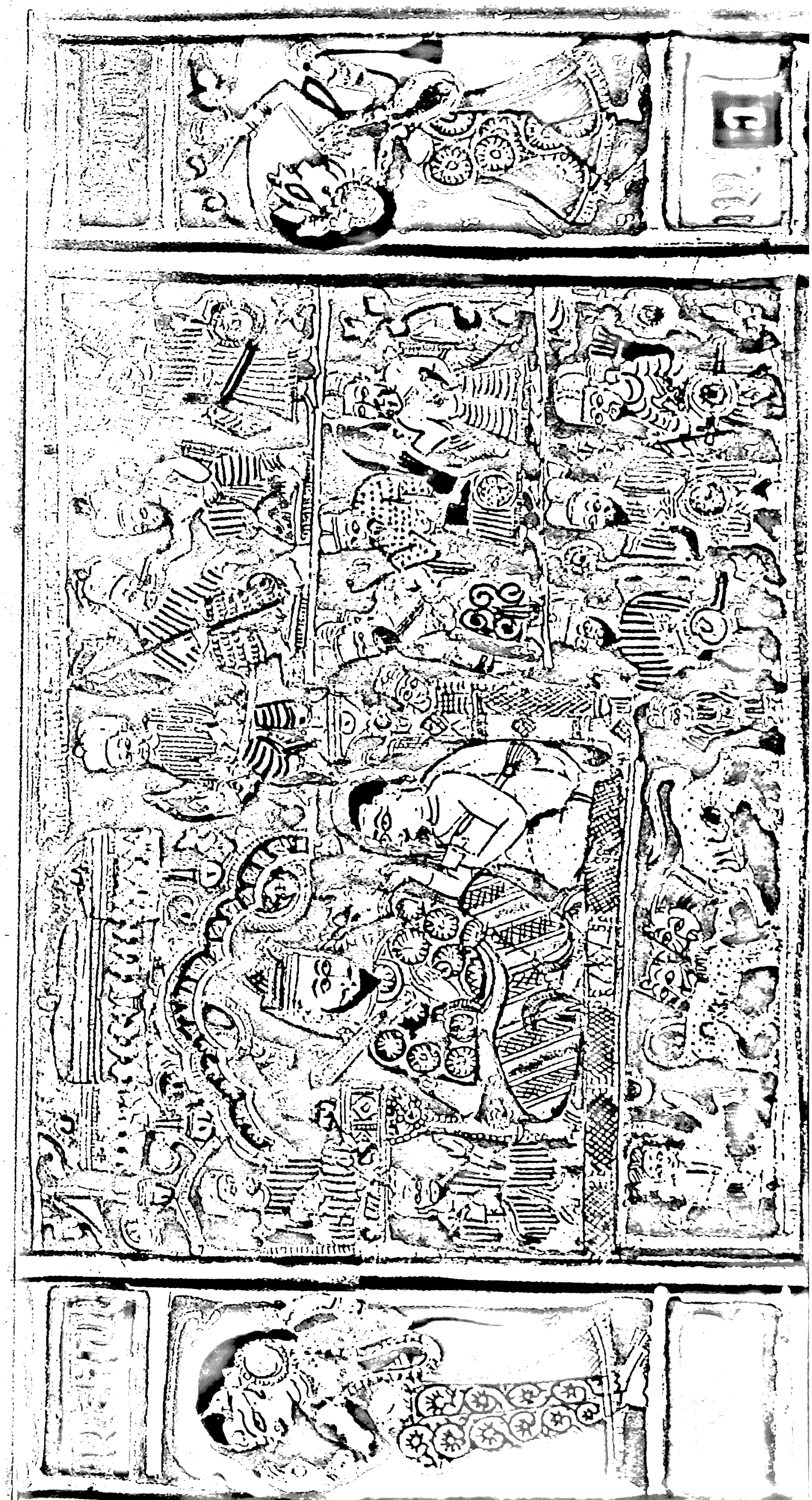
Fig 45: This illustration is divided into two unequal registers, the lower showing *aśwakhelan* (excercising the horse) of Kālakakumār and the upper reveals preaching of Guṇākarasūri to Kālakakumār. Cf fig. 50. This appears on the first page of the Manuscript No 7057 of Box 183 in Pāṭaṇ collection of Śrī Vāḍī Pārśvanātha Jain Jñāna Bhaṇḍār. This Manuscript was written at Ahmedabad on Thursday, Magsar Sudi 5, Saṃvat 1502.

The lower register shows Kālakakumār drawing the horse in haste. The tree behind the horse is indicative of the forest. The horse is well caparisioned. The figures of the horse & Kālakakumār are full of movement.

The upper companion scene shows Kālakakumār hearing to the preaching of Guṇākarasūri seated on a golden lion throne under the tree. Guṇākarasūri has *muhapatti* in his right hand which is held out and his broom under his right arm pit. The young Kālakakumār is seated infront with hands in reverence hears attentively to discourse of transitoriness of the worldly life.

Sthāpanāchārya is placed between them and a tree is seen above the head of Kālakakumār and Guṇākarsūri.

Fig 46: Āryakālaka and Sāhi are seen here. Cf. the fig. 30,51. This appears on page 2 of the Manuscript of fig. 45.



The subjects & treatment are similar to those in fig 30. The design of the lion throne of Sāhi is different. Three parasols appear over the head of Sāhi, whose dress also varies in some degree. Sāhi is presented here almost the full front instead of the side. The crown bears a different appearance. Sāhi is dressed in an elaborately ornamented costume.

PLATE XX

Fig. 47 This shows Āryakālaka converting mud bricks to gold. Cf. figures 56,59. This appears on page 3 of the Manuscript referred to in fig. 45.

The right hand side of the picture shows Āryakālaka standing to the right of the burning potter's brick-kiln and his right hand is outstretched to throw magic powder that converts bricks to gold. His left hand holds a stick. The upper register shows a Śaka soldier seated on horseback, followed by another Śaka soldier seated on an elephant. A third soldier is seen moving towards Āryakālaka to take gold. The Śakas are represented with almost full faces without the eyes portruding beyond the countour of the cheek.

Fig 48: This illustrates defeat of the She-Ass magic and the siege of Ujjain, which appears on page 4 of the Manuscript referred to in fig 45. Cf fig. 19, 54, 61, 67.

The city wall of Ujjain with a towered gate is at the left. King Gardabhilla is seated on a golden lion throne inside the fort and in front lies an *agnikuṇḍ* (brazier with fire). King Gardabhilla is wearing spells before a brazier bearing fire and She-Ass is standing near the gateway which is near the *agnikuṇḍ*.

A parrot appears at the top of the parasol, where nun Saraswatī is seen in despair. Utensils for *Pujā* are lying near the She-Ass. Below the lion throne of Gardabhilla, an elephant and a horse are also seen. Near the feet of the elephant is shown a water sprinkling utensil. She-Ass is standing just near the main entrance of Ujjain. Outside the city walls, the upper portion shows two Śaka bowmen on foot with drawn bows and below the bowmen is seen Āryakālaka dressed as a *sādhu* with a bow and an arrow preparing to execute the stroke. The right hand lower extremely shows a Śaka King with the parasol over his head. A hare runs front the horse of the Śaka King.

PLATE XXI

Fig 49: One part illustrates Āryakālaka and Śakrendra disguised as an old Brāhmaṇ and other companion piece shows Āryakālaka & Śakrendra revealed. This illustration appears on page 5 of the Manuscript referred to in figure No. 45.

For description of the upper register refer to figure No. 38 and for the lower register refer to figure No. 39.

The illustration in fig No 39 shows Śakrendra with a beard while this picture

illustrates him without it. The parasol reveals a swan in the centre. Both picture show *sthāpanāchārya* between Āryakālaka & Śakrendra.

The pictures 45 to 49 show profuse use of gold colour.

Fig 50. The upper portion shows Kālakakumār exercising the horse while the lower illustrates Guṇākarasūri preaching to Kālakakumār. This appears on page 1 of eight paged Manuscript of Kālikāchāryakathā from the collection of literary genius Muni Mahārāj Śri Puṇyavijayji. This is dated Jeth Sudi 9, Wednesday Saṃvat 1503.

The description refer to similar occasion in fig No. 45.

The lower register in fig. No. 45 showed Kālakakumār leading the horse while here he is mounted on a spotted horse which is led by a servant holding a sword in his right hand. The horse is chaparisioned. The upper register in figure 45 showed two trees & clouds while here they are replaced by a parasol. This picture shows Kālakakumār with a beard.

PLATE XXII

Fig 51 : This illustrates Āryakālaka and Sāhi. Cf figures 30, 46. This appears on page 3 of the Manuscript referred fo figure No. 50.

For description of the picture see figures 30 & 46 which bear similar description. The dress & the design of the lion throne stand out prominently different than found in figures 30 & 46. Sāhi's crown looks like that of Shahpur I in the rock carving at Nagsh–i–Rustum (See illustration facing p. 48 of E.D. Rose, the Persians, 1931).

Fig 52 : This illustration shows Āryakālaka turning earth bricks into gold by magic which appears on page 3 of the Manuscript referred to in figure 50 for description see fig. 47. Cf figure 59.

PLATE XXIII

Fig 53 : The picture shows Āryakālaka recovering the ball of Śaka princes from the well and illustrates also the court of Sāhi.

This appears on page 6 of the Manuscript referred to in figure 44.

The picture stands subdivided into three unequal parts. The occasion starts from the left hand top side which shows three Śaka princes playing with a ball and sticks. Fourth person in the line which is almost at the centre top of the picture is a Śaka prince with a bow and a arrow trying to recover the ball from the well. Moving further after leaving the two figures, a Śaka prince is seen with a sword and a shield; the second Śaka prince holds a water sprinkling pot while the third is seen in the action of recovering the ball from water with his hands which are raised.

The central scene shows on the left hand side Sāhi Saka King seated on a decorated lion throne. In front stands a messenger from Sāhi overlord. He holds a bowl in his left hand and with his right hand seems to be conveying the message of the overlord to sent his cut off head. The conveyance of this message has set Sāhi thinking which is quite apparent from the illustration.

The companion picture below to the right shows Āryakālaka dressed as a *sādhu* recovering the ball from the well with a bowman's skill, as Saka princes have failed in their mission. The water in the well is of deep blue colour and three fishes are seen moving in the well. Two clouds hang on both sides, the left of which shows a peacock while the opposite shows a tree behind which a soldier is standing with a sword and a shield. An arrow bag hangs on the waist.

The right hand lower extremity illustrates two Jain *sādhus* standing near the well with a *muhapatti* in the right hand and *oghā* (symbol of Jain *sādhus*) in the left armpit. Saka prince is seated in a dejected mood at the left hand lower extremity. A servant stands behind the prince blowing wind. Behind these three persons is seen a Saka on the left side of the well with a water sprinkling pot in his hand.

Two figures on the right & left columns represent *Anchitatāna* & *Nihanchitatāna* which is similar to see in figure 44.

PLATE XXIV

Fig 54 : The defeat of the She–Ass magic and the siege of Ujjain are illustrated here. This appears on page 5 of the Manuscript referred to in figure No 50. Cf the figures 19, 48, 61, 67. For description see similar occasion referred to in figure No. 48. Āryakālaka is seated here on horseback in the act of drawing an arrow from his bow. Kālaka's horse is excellently done. Outside the city walls are Saka soldiers with other besiegers fighting on behalf of Āryakālaka.

Fig 55 : Āryakālaka & Sakrendra, as well as Sakrendra revealed are seen in two different positions. Cf fig 38. This appears on page 8 of the Manuscript referred to in figure 50.

For description, refer to figure 49 which bears some what identical incidents.

PLATE XXV

Fig 56 : King Vairisinha & Queen Surasundari as well as Kālaka on horseback with Srī Guṇākarasūri are seen here in two upper & lower registers. Cf the figures 23, 27, 29. This appears on page 83 of the Manuscript written by Vāchhāk dated Tuesday, Kārtik Sudi 7, Saṃvat 1509 and is taken from the Manuscript collection of Srī Sarabhai M. Nawab.

For description, refer to description in figures 23, 27, & 29.

The lower register shows Kālakakumār on horseback. Śrī Gnṇākarasūri is seen preaching to Kālakakumār with his right hand raised a little. Between the two is a tree. Similar occasion has not been delineated in any other Manuscript.

Fig 57: Nun Saraswatī is being abducted and the citizens are seen requesting King Gardabhiila to set her free. Cf Fig 44.

Similar description appears in figure No. 44 which should be referred to.

Right hand upper extremity clearly shows Saraswatī being abducted with an armed rider on horseback. The companion picture on the left reveals the King Gardabhilla seated on a well designed golden lion throne. Two citizens are standing opposite with hands in reverence entreating the King Gardabhilla to set free nun Saraswatī. King Gardabhilla is seen replying to the citizens with his hands raised at unequal levels.

PLATE XXVI

Fig 58: The Śaka princes are playing with the sticks & ball. Āryakālaka is standing. Sāhi & Āryakālaka are also there. This appears on page 94 of the Manuscript referred to in fig. No. 56. For description refer to figure No. 53. On the left two Śaka princes are seen playing with sticks & a ball & on the right stands Āryakālaka dressed in spotted garment talking with the princes who are bearded with *tilakas* (headmarks) on their foreheads. Both hands of Āryakālaka are raised.

The companion picture shows the Sāhi King seated on a golden throne holding a sword in his right hand and a flower in his left hand which is raised. Āryakālaka seated opposite, is seen preaching to the Sāhi King.

Fig 59: Āryakālaka is converting earth bricks to gold. The Śaka soldiers are seen carrying away the gold. This appears on page 96 of the Manuscript referred to in figure 56.

For description see figures 47 and 52 which bear identical incidents.

PLATE XXVII

Fig 60: Sāhi & King Gardabhilla are fighting with and without the horses.

This appears on page 97 of the Manuscript referred to in fig. 56. Sāhi is seated on horseback on the left side. King Gardabhilla is seen throwing a bayonet on sāhi with the full force of his two hands. Sāhi & Gardabhilla wear crowns on their heads.

On the left, Sāhi is seen holding a shield in one hand and a sword in the other and on the right King Gardabhilla is seen fighting with a sword on his left shoulder.

Fig 61: Defeat of the She-Ass magic and the siege of Ujjain are illustrated along with the act of forgiveness of Gardabhilla, Cf. the figures 19, 48, 54, 67. This appears on page 98 of the Manuscript referred to in figure 56.

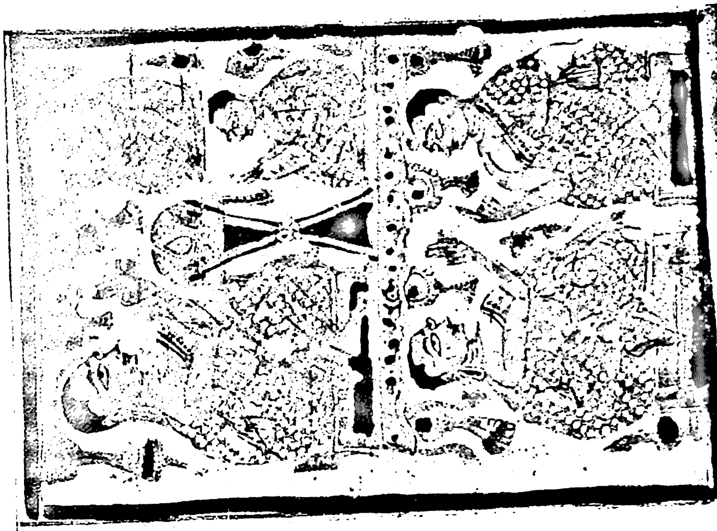


Fig. 64 चित्र ६४

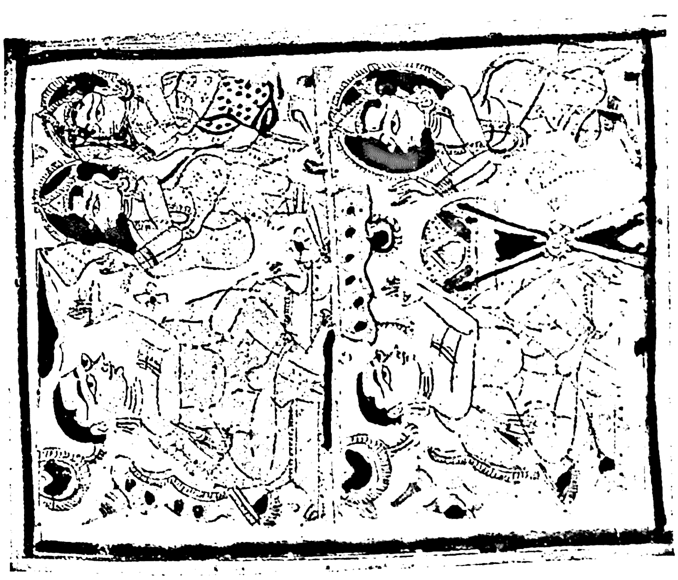


Fig. 63 चित्र ६३

For description refer to figure Nos 19, 43 & 54.

The companion miniature shows Āryakālaka seated on a golden lion throne giving protection with his two hands. The King Gardabhilla is seated in a submissive mood near the feet of Āayakālaka with hands in reverence. Similar incident has not been illustrated in any Manuscript.

PLATE XXVIII

Fig 62: This illustrates the court of Sāhi which appears on page 7 of the Manuscript referred to in fig 44. King Sāhi is seated on a beautifully designed golden lion throne holding a sword in his right hand & a flower in the left hand which is raised. The dress put on by the Sāhi Chief draws particular attention. Āryakālaka is delivering a religious discourse addressed to Sāhi holding a *muhapatti* in his left hand & *oghā* under his left armpit. Two body-guard are seated behind Sāhi. The illustrations of two lions below the golden lion throne add to the garce. Three soldiers appear in three compartments holding different kinds of weapons in their hands which give an indication that they are preparing for a battle. The weapons held by soldiers are illustrative of the types used in warfare during that period.

The two columns on either side show figures in '*Parāvratatāna*' and '*Utkṣiptatāna*,'

PLATE XXIX

Fig 63: Āryakālaka & *śrāwakas* of Paiṭhan are seen in the upper register while the lower portion shows King Sātvāhana requesting Āryakālaka. This appears on page 105 of the Manuscript referred to in figure 56.

The left side of upper register shows Āryakālaka seated on a golden lion throne and in front are seen *śrāwakas* of Paiṭhan with hands in reverence informing Āryakālaka of the decision to observe *Samvatsari* (last day of *Paryuṣaṇāparva*) on Bhādarvā Sudi 5.

The companion picture shows on the right King Sātvāhana with hands in reverence requesting Āryakālaka (who is to the left) seated on a golden lion throne to change *Saṃvatsari* day, as Indra *Mahotsava* falls on Bhādarvā Sudi. 5. *Sthāpanāchārya* stands between Āryakālaka & the King Sātvāhana. Such incident does not illustrate any Manuscript.

Fig 64: Sāgarachandrasūri and Āryakālaka are in religious discussion. This appears on a page 108 of the Manuscript referred to in figure No. 56.

All persons in this miniature wear spotted garments. Seated to the left, Sāgarachandrasūri holds a *muhapatti* in his right hand which is raised and is seen addressing his two pupils who are seated just opposite. One of the pupils is hearing the discourse with hands held in reverence and the second pupil reads a lesson from the Manuscript held in both hands.

Sāgarachandrasūriji is seated in the lower register on a lion throne which lies to the left. Āryakālaka is seated on an *āsana* to the right. Two Āchāryas are seen discussing a religious topic. Such incident has not been described in any miniature Manuscript.

PLATE XXX

Fig 65 : Śakrendra & Samavasaraṇa of Simandharswāmī in the upper register and Āryakālaka & Śakrendra disguised as a Brāhmaṇ are seen in the lower register. Cf the figure 37. This appears on page 113 of the Manuscript referred to figure 56.

Simandharswāmī is seen seated in *samavasaraṇa* on the left. For description[11] of Samavasāraṇa refer also to fig 24. To the right stands four armed Śakrendra.

The companion piece shows Āryakālaka on a golden lion throne which lies to the left and he holds a *muhapatti* in his right hand. Śakrendra dressed as an old Brāhmaṇ stands in front. For description, see figure 38.

Fig 66 : Āryakālaka & Śakrendra appears in the upper region and the entrance door of upāśraya (place where monks or nuns reside) is seen in the lower register. This appears on page 114 of the Manuscript referred to in fig 56. For descriptipn of the miniature of the upper region refer to fig. 39 which bears identical description.

The companion piece illustrates two *sādhus* returning from outside in a surprized mood which is resultant of the change brought about in the entrance door of the upāśraya by Śakrendra. Similar scene is not illustrated in any miniature painting.

PLATE XXXI

Fig 67 : The defeat of She–Ass magic nnd siege of Ujjain are illustrated in this miniature which appears on page 9 of the Manuscript referred to in figure 44. Cf the figures 19, 48, 54, 61.

On the left, King Gardabhilla is seated on a well designed golden lion throne, holding fingers of his right and left hands in cohesion praying for an incantation. This is with the ulterior object of destroying the enemy by use of the She-Ass magic. To propitiate his wish, he is seen giving a sacrifice. The waist garment bearing spots worn by King Gardabhilla looks very attractive. She–Ass magic stands on the fortress of Ujjain and this is clearly visible. The nun Saraswatī is seated in the balcony portruding above the head of King Gardabhilla. A watchman is also seated there and female attendant is seen coming towards Saraswatī with a water pitcher.

Ujjain is seen in a siege and near the exterior portion outside the fortress is seen Śaka soldiers divided in three compartments. Some soldiers have shields & swords; some bear arrows & bows while some are cavalry & infantry soldiers. The scene gives a graphic picture of the scene of war during the period.

The two columns on either extremes illustrate moods of *Tiryagonnatatāna* and *Skandhonatatāna*.

---

11. Indian Antiquary XL pp. 125–130 and 153–161.

5

SOME DANCING POSTURES

In the evolution of fine arts, music and dance have always been closely connected. Success to be attained by the dancer who attracts the minds of the audience by mere histrionics, will be greatly enhanced when the histrionics harmonise with music. When a dancer produces emotions in the minds of the audience by her bodily movements, interpreting appropriately the music sung, both these arts blend together in sweet harmony.

And yet in the beginning, both these arts seem to have evolved separately. Our theorists distinguish between nṛtta and nṛtya.[1] According to that distinction nṛtta was earlier to evolve; and nṛtya, when it evolved incorporated gesture and music both. Nṛtta had no music but only crude gesture. This shows that music and histrionics have evolved separately. Subsequently when, in order to interpret complex emotions harmonisation of music and histrionics was found useful, elements of one were taken over by the other. At such a period, some types of bodily movements[2] which originally belonged to nṛtta–works, were incorporated into musical works also. Pictures reproduced here represent such a period. There are twenty-four pictures in all. Every picture has a name written therein. In naming these, the scribe has fallen into certain errors which we shall presently see. Out of these twenty-four pictures, sixteen are here taken as the types of *tāna*, seven as the types of *dṛṣṭi* and one has the legend *'Karpūramañjarī rājkanyā'* written on it. Those that are designated as *tāna*–types here are called *śirobhedāḥ*[3] (the types of head) in the works on dancing. The scribe has lapsed into pure mistake in calling the other seven pictures as *dṛṣṭi-prakāras*. They are not the *dṛṣṭi-prakāras* of *nṛtta*-works, they are *bhrūprakāras* (the types af eye–brows). Thus, here are represented in painting the types of head and eye-brows which are originally the elements of nṛtta.

---

1. For fuller details see the book 'The types of Sanskrit drama' by D. R. Mankad. p. 4–22.
2. Movements of limbs is essential in dance, and when a dancer dances she has to move her head, hands, legs, eyes, eye-brows, breasts, waist etc. in various ways. Our dramaturgical works describe all these types,
3. In the modern popular terminology when one moves his head while hearing music he is called to be 'giving *tāna*' or as 'entered into *tāna*'; but works on music have a technical sense attached to this term *tāna*. I think that the confusion of sense in the popular usage is seen here also when these pictures are entitled as *tāna-prakāras*.

Plate XXX

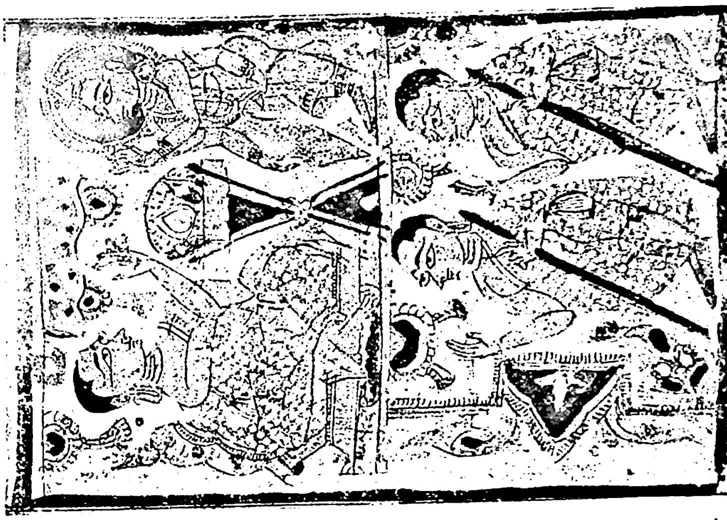


Fig. 66 चित्र ६६

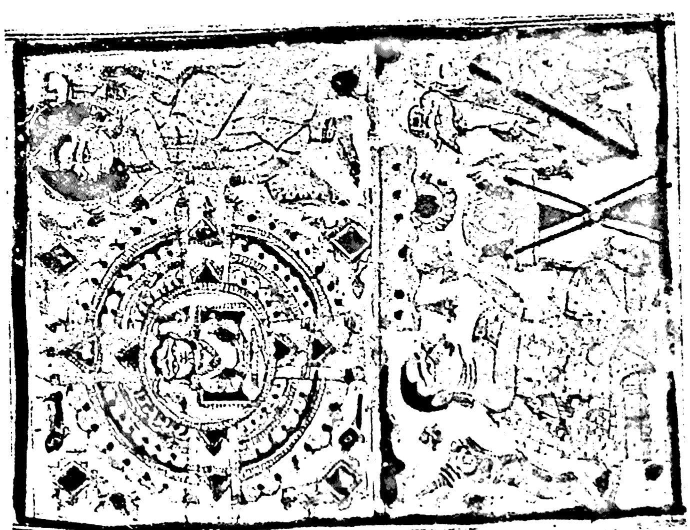


Fig. 65 चित्र ६५

After knowing so much about their names and numbers we should now understand their definitions; so that we can grasp the details of these pictures. As these pictures ordinarily refer to SR's age, we have taken below their definitions from that work. Under every type we note first its definition, then its *viniyoga* i, e, instructions for its actual employment and then remarks if any.

DHUTA (No. 76)

Like one sitting in a lonely place and looking sideways, the head which alternately and slowly slants is called Dhuta.

This type should be employed in representing wonder, gloom, undesired thing or prohibition.

AD notes it should be employed when saying 'no': this gives proper idea of the nature of this type. In this picture the emotions of gloom etc., are seen clearly on the face of the dancer.

VIDHUTA (No. 77)

When Dhuta is practised hurriedly it becomes Vidhuta.

This should be employed to represent conditions like feeling cold, shivering from fever, feeling danger, or fresh drunkenness.

This picture is good. These two pictures by themselves suggest the pair dhuta-vidhuta.

ÂDHŪTA (No. 78)

Head which is once raised up and then bent sideways is called Ādhūta.

This must be employed in seeing one's decorations with pride, in looking up from the side in boasting of one's power.

This picture, too, expresses the emotion well. Its success will be all the more felt on its comparision with Utkṣiptā. In utkṣiptā the head is to be raised up only, in this it is to be raised up and then bent sideways and the picture is successful in showing this.

AVADHŪTA (No. 79)

Head which is once lowered is Avadhūta.

This is employed in showing a lower region while standing, in indicatiug something, in conveying and in deep *ālāpa*. This also shows good emotions.

KAMPITA (No. 44 L)

Head which is moved very (quickly) up and down is called *Kampita*.

This is employed in representing knowledge, wrath, doublings, hatred and hastily asked question. This picture represents knowledge.

ĀKAMPITA (No. 44 R)

Head which is moved as in *Kampita* but twice and slowly is called *Ākampita*.

This must be employed for vicinity, questions, indicating, advice, calling, narration of one's own heart's desire. This picture has nothihg distinct.

UDVÂHITA (No. 80)

Head which is raised once is *Udvāhita*.

It should be employed in representing the pride in saying 'I am able to do this'.

On comparing this picture with that of Ādhūta it will be understood that there is an attempt of showing the same emotion in both of them; yet *Udvāhita* has more of insolent pride in it, whereas in *Ādhūta* it is subdued.

PARIVĀHITA (No. 81)

Head which is turned all round is *Parivāhita*.

This should be employed in representing the advent of bashfulness, *māna*, imitation of the lover (*Vallabhānukṛti*) wonder, joy, smile, jealousey, support, thought etc.

NS and AD have different definitions for this type. NS has 'To move sideways by turns is *Parivāhita*'; AD has 'To turn sideways like a chowrie is *Parivāhita*.' NS has a reading which records the above definition (as seen in SR). Really speaking SR's definition is not proper as it is not particularly distinct from that of *Lolita*: The above definitions of NS and AD distinguish this type from *Lolita*. Moreover, the definition 'to turn sideways like a chowrie' is proper in showing the emotion like wonder etc., while the action of circular movement does not express any of the above emotions. Therefore definitions given in NS and AD appear to be more appropriate.

The picturc as given here tells us nothing about this. The dancer in the picture may have bashfulness on her face or *māna*, but nothing is clear.

AÑCITA (No. 53 L)

Head which is bent sideways slightly on the shoulder is called *Añcita*.

It should be employed in representing disease, anxiety, infatution as also in supporting the chin on the palm.

The word 'slightly' in the definition distinguishes this type from *Skandhānnata*. It seems that this type was accepted by the NS tradition, but *Skandhānnata* was not.

Picture expresses good emotion.

NIHAÑCITA (No. 53 R)

When the shoulders are raised high up and the neck is contracted between them there happens *Nihañcita*.

It should be employed in representing *vilāsa, lalita,* pride, *vivvoka, kilakiñcita, moṭṭāyita, kuṭṭamita, māna, stambha,* etc.

Movement–like action of one having compact (*āśliṣṭa*) limbs is *vilāsa*; delicate limbs of the beloved would be *lalita*; repudiation through pride caused by tha attainment of desired object is *vivvoka*; weeping or smiling through smile is *Kilakiñcita*; absorption in the talk or sight of the beloved is *moṭṭāyita;* as if to be pained through joy caused by the seizing of hair etc. is *Kuṭṭamita*; anger caused in love sport is *māna;* inaction of the newly–married beloved in love–sports is *stambha.* The picture is good.

PARĀVṚTTA (No. 62 L)

To turn the face backward is Parāvṛtta.

This should be employed when turning away the face through wrath or coyness or when seeing something at the back. The picture is good.

UTKṢIPTA (No. 62 R)

To look up with face upturned is *Utkṣipta.*

This should be employed in seeing at objects like the moon etc. high up in the sky.

Painter exhibits good skill in this picture.

ADHOMUKHA (No. 82)

To look down is *Adhomukha.*

This is employed in representing shyness, misery or salutation (*Praṇāma*).

The picture is good.

LOLITA (No. 83)

To see in all directions with effortless (*śithila*) eyes is *Lolita.*

It is employed in representing sleep, diseases, emotion (*āveśa*) swoon etc.

'To turn circularly is *Lolita*'; so AD 'To turn in all directions is *Lolita*'; so NS see the above note on *Parivāhita.* I think that the confusion in SR has arisen by emphasising '*pari*' in *Parivāhita.* There is nothing distinct in this picture.

TIRYANNATONNATA (No. 67 L)

To see up and down slavtingly is *Tiryaññatonnata.*

This should be employed in *vivvoka* etc., of the beloved.

The picture has '*Tiryagonnata*' which is not correct.

SKANDHĀNAT (No. 67 R)

To lower the head on the shoulder is *Skandhānata.*

This should be employed in showing sleep, intoxication, swoon or anxiety.

The picture is good. There is mistake in the name which will be clear from the appended Table I.

TYPES OF EYE-BROWS-Eye-sight.[7]

Seven pictures in this series have the names of certain *dṛṣṭi-prakāras*: but they are not the types of eye-sight. Works like NS and others have described three fundamental divisions of *dṛṣṭi* and their sub-divisions; but none of the present ones is seen in that list. But it is ascertained from the names, definitions and instructions about employment of the *Bhrūprakāras* as given in NS etc., that these types (represented in the pictures) are the *bhrūprakāras*. Unfortunately the present edition of AD has no description of *bhrūprakāras*. They are found in NS and SR only. There is no particular divergence between the views of these two works as will be seen from the Table II.

The picture of *bhrūprakāras* seen in this series are not very effective. Every picture should represent a particular manner of the movement of eye-brows but it is not so here. Below I give the definitions and instructions about employment for each one of these. As this picture series follows SR in numbering and naming them I have given the definitions from SR.

SAHAJĀ (No. 68)

An eyebrow in the natural position is called *Sahajā*. It should be employed in showing the natural feelings.

PATITĀ[8] (No. 69)

When one or both the eyebrows are lowered one after the other, the type is

---

7. NS, VIII, 119-129; SR VII, 435-441.

8. Here there is some confusion in the original NS has the following for *Utkṣiptā and Patitā.*

Bhrūvorunnatirutkṣepah Samamekaikaśo'pi vā
Anenaiva krameṇaiva Pātanaṃ syādadhomukhaṃ-120
kope vitarke helāyāṃ līlādau sahaje tathā
darśane śravaṇe caiva bhrūvamaikāṃ samutkṣipet.-124
Utkṣepo vismaye harṣe roṣe caiva dvayorapi
asūyite jugupsāyāṃ hāse ghrāṇe ca pātanaṃ.
SR has the following:
Patitā syādadho yātā sadvitīya 'thavā kramāt
Utkṣepe vismaye harṣe roṣ'esūyājugupsayoh
hāse ghrāṇe ca patite vidhīyetāmubhe bhrūvau-435
Utkṣiptā sammatānvarthā krameṇa saha cānyathā (? yā)
Strīṇāṃ kope vitarka ca darśane śravaṇe nije
bhrūrlīlāhelayośsaisā kāryotkṣiptā=Vicakṣaṇaih.-437



called *Patitā.* This should be employed to represent (Wonder, joy, wrath), jealousey, disgust, smile, and sleeping.

UTKṢIPTĀ (No. 70)

When the eyebrows, one after the other or both together are raised up according to the sense (to be conveyed) the type is called *Utkṣiptā.* It should be employed to show the beloved's wrath, doubt, seeing, hearing (wonder, joy, wrath) etc.

RECITĀ (No. 71)

When only one eyebrow is raised up sportively it is called *Recitā.* It should be employed in dancing.

Note: The difference between *Utkṣiptā* and *Recitā.* is this that in the former both the brows are to be raised up, while in the latter only one is to be raised up. As it is rather difficult to show any one particular emotion by raising only one eyebrow, its subordinate or incidental employment in dance is prescribed.

NIKUÑCITA (No. 72)

Tender breaking of one or both is *Nikuñcita.* It should be employed in *moṭṭāyita, kuṭṭamita, vilāsa* or *kilakiñcita.*

BHRUKUṬI (No 73)

When both the eyebrows are completely raised up from their very roots, the type is called *Bhrukuṭi.* It should be employed in showing anger.

CATURĀ (No. 74)

When by a slight throbbing of both the eyebrows they are elongated, the type is called *Caturā* This should be employed in representing agreeable touch or sportive love.

Out of these seven picture those of *Caturā* and *Bhrukuṭi* are beautiful. In the picture of *Caturā* the feeling of sportive love and straight elongated brows are clearly marked. In the picture of *Bhrukuṭi* the brow raised up from the root and abundance of anger are clearly seen. In the picture of *Patitā* lowering of the whole face shows the emotion.

The picture of *Sahajā* too, expresses good emotion particularly the flower in the

---

It will be seen that whereas the definitions in both these are the same, there is a difference in the *viniyoga.* NS requires *Utkṣiptā* to be employed for wonder, joy, and anger but SR requires *Patitā* for these emotions. I think that the reading in NS is correct and the confusion has arisen in SR in arranging this portion while taking it from NS. *Utkṣepe* in SR (438) does not fit in with the context, while *utkṣepo* in NS does. Moreover, in wonder, anger or joy the brow is not bent down, but is raised up. Bearing this in mind I take the reading of NS to be acceptable. Change of *Utkṣepo* into *utkṣepe* has caused this confusion I have, therefore, put then three terms within brackets.

hand of the dancer makes the action of smelling natural. It should be noted here that SR has actually prescribed its employment in showing the action of smelling. Though there does not appear any essential difference between the head-type *Nihañcita* and the brow-type *Nikuñcita* in the theory books, the pictures of both these are distinct from one another. In the picture of *Nihañcita* the painter has selected *stambha* out of all other emotions to show the drawing in of the neck between the shoulders, whereas in the picture of *Nikuñcita, vilāsa* is obvious. It should also be noted that according to AP the head-type *Nihañcita* was also called *Nikuñcita.*

KARPŪRAMANJARĪ RĀJAKANYĀ (No. 75)

So for we have explained twenty-three pictures of this series. We have still to explain one picture bearing the title of *Karpūramañjarī Rājakanyā*. It is neither a head-type nor a *bhrū*-type. One does not understand its inclusion here. The heroine of the play *Karpūramañjarī* of Rājśekhara is called *Karpūramañjarī;* and in that play whenever the heroine enters the stage her condition is particularly described: and in this discription her *dṛṣṭi* is often prominent.[9]

Here I must note a significant fact. In this Picture-series the painter has made a differenee in the toilet of the dancers of the head-types and those of the *bhrū*-types. The dancer in the brow-types wears an *ijār* (a sort of tight *pyjāmā*) while the dancer in the head-types wears a *caṇiā* (a sort of petti-coat). The dancer in this picture of *Karpūramañjarī* wears an *ijār* which may suggest that the painter wished to represent a Particular type of *dṛṣṭi* of *Karpūramañjarī*. Out of all the appearances of K. on the stage, the one wherein she casts a slanting glance (*tiryagavalokana*) at the *tilaka* seems to me to be more in consonance with this picture than any other. As a heroine decorated in beautiful toilet casts an affectionate glance with sportive gesticulations at the hero in order to fulfil his desires, so does K. here look at the *tilaka*. It seems that a painter has here given a pictorial embodiment of K. in that posture. The play describes her *dṛṣṭī* thus.;[10]

Tıkkhāṇaṃ tarlāṇaṃ Kajjalakalāsaṃ Vaggidāṇaṃ ci se
Pāse pañcasaraṃ silīmuhadharaṃ ṇiccaṃ kuṇantāṇaṃ a
ṇettāṇaṃ.

(Eyes-sharp, unsteady, annointed with collyriam, always keeping by the side of cupid with arrows in his hands...) from this, as well as from the stage-directions for her entrance it will be seen that the playwright has imagined her as having been decorated in special toilet. Here too she has special toilet. I, therefore, suggest that this picture may refer to the above incidental in the play called *Karpūramañjarī Saṭṭaka.*

9. see P. 30, 42, 59, 67 (Nir. Press edition).
10 P. 67.

TABLE I

No.	Name	NS	AP	AD	SR	Picture series	Remarks
1.	*Ākampita*	1	1	,,	6	4	The picture numbered 16 should be named *Ākampita*.
2.	*Kampita*	2	2	6	5	3	The picture bearing the name *Kampita* has no 3. It should be 5.
3.	*Dhuta*	3	3	5	1	1	
4.	*Vidhuta*	4	4	,,	2	2	
5.	*Parivāhita*	5	5	9	8	8	
6.	*Ādhūta*	6	6	,,	3	5	
7.	*Avadhūta*	7	7	,,	4	6	
8.	*Añcita*	8	8	,,	9	9	
9.	*Nihañcita*	9	9	,,	10	10	It is called Nikuñcita in AP.
10.	*Parāvṛtta*	10	10	7	11	11	
11.	*Utkṣipta*	11	11	8	12	12	
12.	*Adhogata*	12	12	8	13	13	It is called Adhomukha in AP, AD and SR.
13.	*Lolita*	13	13	4	14	14	AD calls it Ālolita.
14.	*Udvāhita*	,,	,,	2	7	7	The picture No. 7 should be named Adhomukha and No. 13 Udvāhita.
15.	*Tiryaṇnatonnata*	,,	,,	,,	15	15	
16.	*Skandhānata*	,,	,,	,,	16	16	To picture numbered 3 (in White) is *Skandhānata* not *Ākampita*.
1.	*Ārātrika*	,,	,,	,,	17	,,	
2.	*Sama*	,,	,,	1	18	,,	
3.	*Pārsvābhimukha*	,,	,,	,,	19	,,	
4.	*Prākṛta*	,,	,,	,,	,,	,,	

N. B. In some mss. of NS *Udvāhita* is put in the place of *Ādhūta*, and some mss. have its 14 types instead of 13, the fourteenth being called *Prākṛta*.

TABLE II

Names and numbering of *Bhrūprakāras*.

No.	Name	NS	SR	Picture series
1.	*Utkṣiptā*	1	3	3
2.	*Patitā*	2	2	2
3.	*Bhrukuṭi*	3	6	6
4.	*Nikuñcitā*	4	5	5
5.	*Recitā*	5	4	4
6.	*Sahajā*	6	1	1
7	*Caturā*	7	7	7

PLATE XXXVI

Fig 84: Kālakakumār kneels before Guṇākarasūri paying obeissance. This appears on page 2 of the beautifully drawn five miniatared Manuscript of 'Kālakakathā' from the collection of the well known erudite scholar Muni Maharaj Śrī Puṇyavijayji written probably at the commencement of the 16th century. It bears no date.

Left hand side of the miniature shows Guṇakarasūri seated on a novel designed golden throne in a forest. Blue, white and green coloured clouds are seen in the portion above the head of Guṇākarasūri. On the right is seated Kālakakumār with a peaked diadem on his head paying humble respects by kneeling in the feet of Guṇākarasūri. Guṇākarsūri is seen in the act of preaching to Kālakakumār on the transitoriness of the worldly life holding *muhapatti* in his right hand and the left hand is in *varadamudrā*. Diadems, armlets, necklace, and anklets bedeck Kālakakumār A beautiful tree appears in the vicinity of the head of Kālakakumār and two horse of different colours are seen on the right base.

PLATE XXXVII

Fig 85: King Vairasinha, Queen Surasundari and Kālakakumār. This appears on page I of the Manuscript referred to in plate XXXVI.

King Vairasinha is seated on the golden throne on the left side of the miniature with a parasol hanging over his head. On the right region is Queen Surasundari conversing with King Vairasinha who is seated to her right side. King & Queen are bedecked with different types of ornaments. King Vairasinha's dress includes a gaily designed scarf and waistcloth. Queen Surasundari wears a green coloured bodice, red coloured veil and black coloured waistcloth printed with variegated designs. In the centre stands Kālakakumār with a diadem on his head and earrings presumably seeking permission to go out for horseplay. An uncovered canopy hangs over the head of Kālakakumār. The thrones of the King & Queen bear different designs.

The companion picture depicts a man and two white & black horses neighing. This man seems to be doing preparatory work for horseplay of Kālakakumār. Red, blue, yellow, white, carmine, rose and black colours are used in the make up of this miniature.

Fig 86: (1) The defeat of the She–Ass Magic and the siege of Ujjaini (2) Defeat of the King Gardabhilla. This appears on page 8 of the Manuscript referred to in fig 84.

The upper register of the miniature reveals identical description similar to figs 19, 48, 54 and 67. The lower companion piece depicts description which is akin to figs 3, 4, and 31.

PLATE XXXVIII

Fig 87: King Sātavahana requests Āryakālaka to change the auspicious day of *Samvatsarī Paryūṣaṇāparva*. This appears on page 12 of the Manuscript referred to in fig.34

Plate XXXII



Fig. 71 चित्र ७१

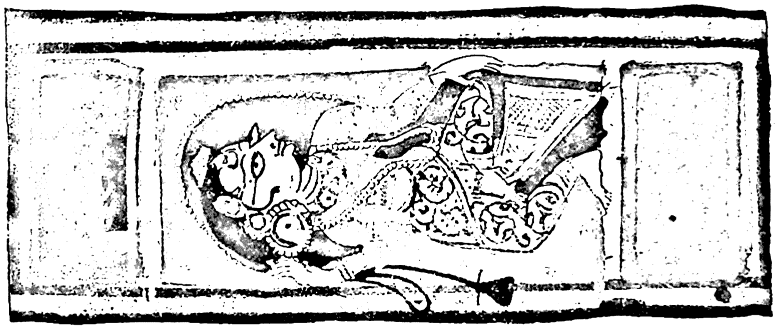


Fig. 70 चित्र ७०



Fig. 69 चित्र ६९



Fig. 68 चित्र ६८

Plate XXXIII



Fig. 75 चित्र ७५

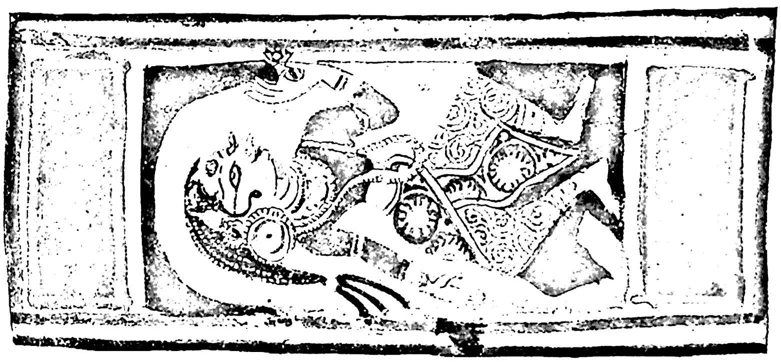


Fig. 74 चित्र ७४

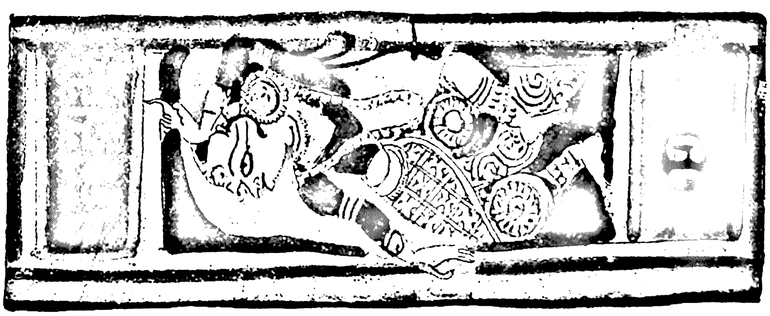


Fig. 73 चित्र ७३



Fig. 72 चित्र ७२

Āryakālaka is seated in the centre of the upper register holding a *mālā* (beads tied with a thread) in his right hand. *Muhapatti* is on the right shoulder of Āryakālaka. The portion behind the head of Āryakālaka is *Bhāmanḍal*. Wearing a diadem and earrings, King Sātavāhana stands in reverence with folded hands making a humble request to Āryakālaka who stands to his right side. On the left side of Āryakālak a pupil stands reverentially with hands foled. Flowers fill in the compoistion.

Two *sādhus* are seen seated in the lower register with a śrāwaka in erect position near by who is in the act of feeding a white bull standing opposite. This seems to strengthen the theory of Ahimsā, a land mark in Jain teachings which have resulted in nonviolability and sympathetic understanding of animal life.

Fig 88: Āryakālaka and Śakrendra with and without disguise. This appears on page 29 of the Manuscript referred to in fig 84.

Kālikāchārya seen on the left side of the miniature is seated on a golden throne with a *muhapatti* in his right hand slightly raised and the left hand in *varadamudrā*; he converses with Śakrendra who has disguised himself as a Brāhmaṇ and with Śakrendra revealed. Śakrendra is described here by the artist in two different forms in a single miniature. Śakrendra's raised two hands of the four armed disguise bear *triśūla*. Canopy with a gateway hangs above Kālikachārya. The terrace above the canopy is painted white. Two swans are drawn on two sides of the terrace in an unconventional style which is indicative of the prevalent custom of triumph of convention over realism.

Five miniatures (84 to 88) are reproduced in half the original size. The artist has not utilized gold and silver colours in the composition of the miniatures.

—*Sarabhai Nawab*

GENERAL INDEX

Plate XXXIV



Fig. 79 चित्र ७९



Fig. 78 चित्र ७८

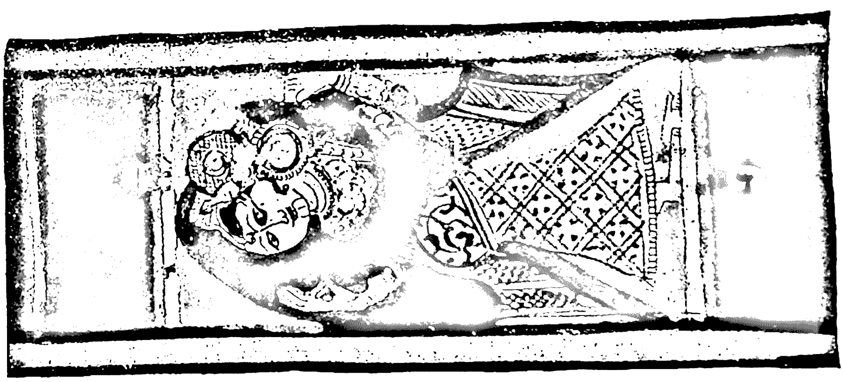


Fig. 77 चित्र ७७

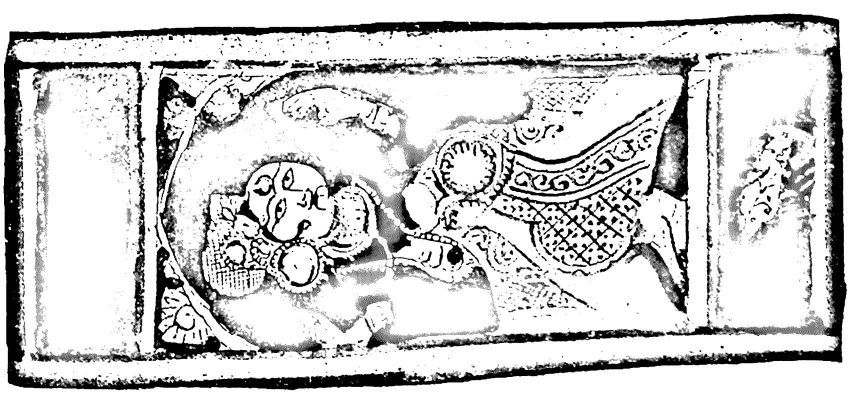


Fig. 76 चित्र ७६

Plate XXXV



Fig. 83 चित्र ८३

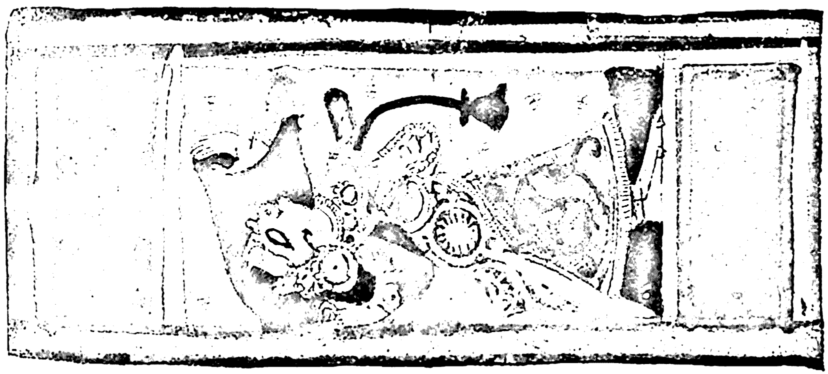


Fig. 82 चित्र ८२

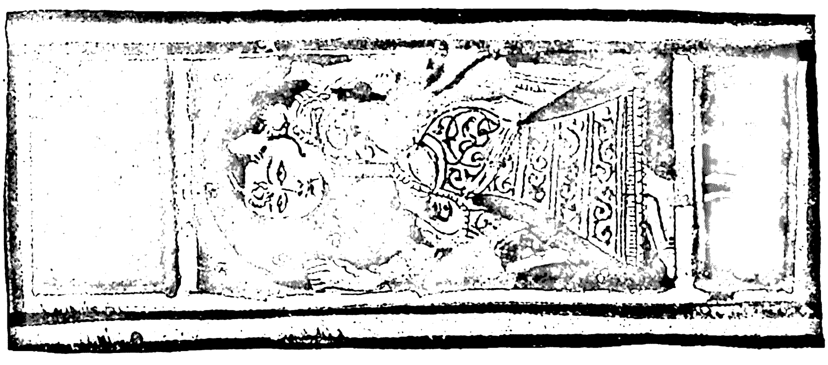


Fig 81 चित्र ८१



Fig. 80 चित्र ८०

K



चित्र ८४ Fig. 84

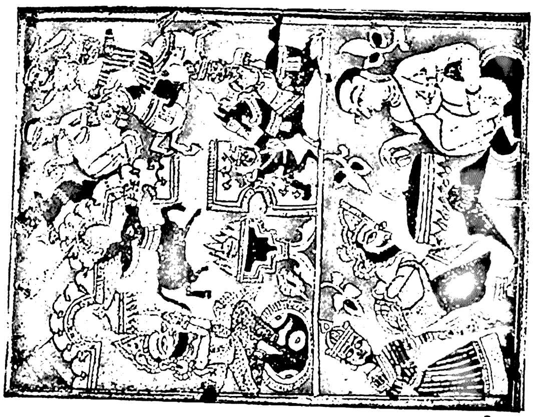


Fig. 86

चित्र ८६

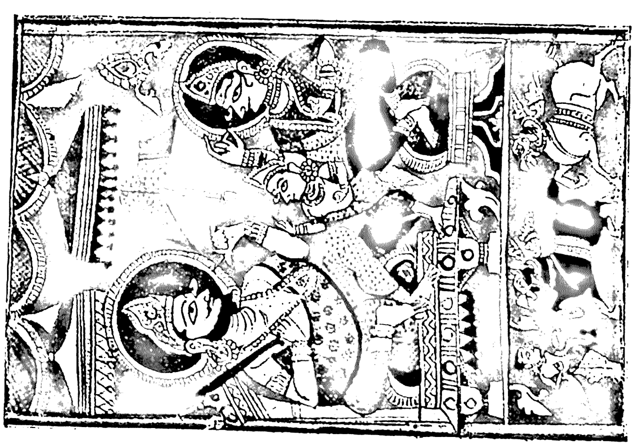


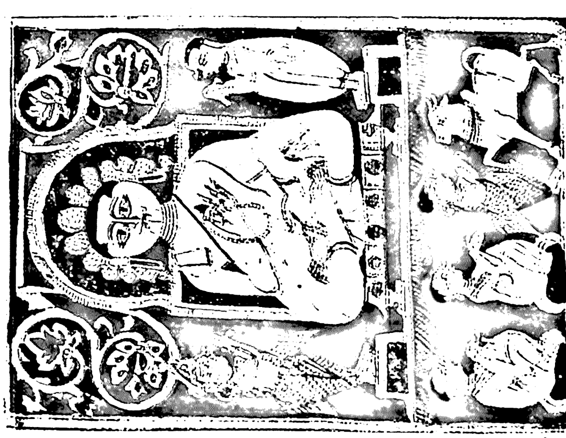
Fig. 85

चित्र ८५

Plate XXXVIII



चित्र ८८ Fig. 88



चित्र ८७ Fig. 87